

# GOPĪCANDRA NĀṬAKA

THE CAMBRIDGE MANUSCRIPT OF  
A 17TH CENTURY BENGALI PLAY FROM NEPAL  
EDITED WITH AN INTRODUCTION  
NOTES AND GLOSSARY


BY

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*to the memory of*  
**PROFESSOR T. W. CLARK**



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## PREFACE

*Gopīcandra-nāṭaka* is one of the many vernacular plays which were written and produced in Nepal during the 17th and 18th centuries. The Mss. of these plays are now lying scattered in the libraries of England, West Germany, India and Nepal. Photo-copies of four such Mss. were procured from Cambridge and Wiesbaden for preparing this edition. A systematic search for these plays followed by a closer study of them would be worthwhile not only for the students of the modern languages but also for the Sanskritists. Bengali students at any rate may discover in these plays the missing link between the Sanskrit play and the indigenous *yātrā*. For the reconstruction of the history of the *yātrā*, the early specimens of which are not known, the evidence of the Nepal plays may prove to be invaluable. The Sanskritists, on the other hand, would notice in them many interesting features of the later development of classical Sanskrit plays. The importance of the Nepal plays in the history of Indian dramatic literature has recently been pointed out by Dr. Sukumar Sen in *Nāṭa-Nāṭya-Nāṭaka* (Calcutta, 1965). Although there exists a considerable number of Nepal plays, very few of them have been published. The present edition is published with the hope that considering its importance scholars would be attracted to this field of study.

This edition is based on the Cambridge Ms., the reading of which is distorted to such an extent that even common familiar words are not readily recognizable. Some of the textual difficulties however have been solved with reference to parallel lines found in the Bengali and Hindi texts of the Gopīcandra legend. Nevertheless there remain in the text many unsolved problems which will remain insoluble unless new Mss. offer assistance for solving them. The reading of the text, as printed here, must therefore be considered as tentative.

Bendall included a short description of the Cambridge Ms. in his *Catalogue of Buddhist Sanskrit Manuscripts*. It was however Professor Suniti Kumar Chatterji who, for the first time, examined the Ms. and drew the attention of the Bengali scholars to it.





The importance of the Ms., particularly of its contents, became widely known when Dr. Sukumar Sen included in his History of Bengali Literature a fairly detailed analysis of the Gopīcandra legend, as found in the Cambridge Ms., on the basis of a copy made by Professor Chatterji. Since then many authors have referred to the Ms. without actually studying it. Now that the entire text is available in print scholars will have easy access to it.

When I was preparing this edition, at a rather slow pace, Dr. Sukumar Sen's persistent enquiry about its progress kept my interest alive. Without his personal interest and encouragement the edition may not have been completed. Professor J. Brough helped me in solving some textual difficulties. Through him I was able to get hold of a copy of Conrady's edition of *Harīścandraṇṭyam*. I am grateful to Professor Brough for his help and encouragement. My colleague Dr. J. Boulton read the last two sections of the introductory essay and made valuable comments. I am grateful to him for this.

Calcutta  
10 March 1970

T. MUKHERJI



## INTRODUCTION

### I. THE MANUSCRIPT

The Ms. on which this edition is based was collected from Nepal between 1873 and 1876 A.D. by Dr. Daniel Wright, a surgeon to the British Residency at Kathmandu, for the university library, Cambridge, where it is now preserved. The Ms. consists of 60 folios, numbering from 1—61, one of which (folio 59) is missing. The folios measure 10" by 4". Most of the folios contain 7 lines. There are however some (43a-54b) with 8 lines and some (54a-55a) with 9 lines. The Ms. is on the whole fairly well preserved with the exception of the last folio which seems to have been damaged by water. The text which is reasonably legible has been corrected in places, possibly by the scribe himself and the corrections are written out in the margins. In many instances, instead of crossing out the unintended word or character, the text has been erased and the corrections written in, also probably by the scribe himself. The major portion of the text is the work of one scribe, except for folios (16, 15b and 58) which are in another hand. The Ms. does not bear the name of either scribe.

### II. WRITING AND SCRIPT

The Ms. is written in the Newari script which was current in Nepal during the sixteenth and seventeenth centuries. Although Newari script is known to have a large number of varieties, viz. *Ranjanā*, *Bhujinmol*, *Kunmol*, *Kwanmol*, *Golmol*, *Pachumol*, *Himol*, *Litumol* etc., each having its distinctive features, closer examination however shows that the formation of the characters is not basically different from one variety to another. The distinguishing features seem to be the style of writing, i.e. decorative, thick-bottom, cursive, hooked etc. In comparison with the other Mss. of the same period, the writing of *Gopīcandranāṭaka* appears to be nearer to the Bengali style of writing. The writing is not only legible, it has also a decorative touch. Careful execution of each stroke has made the characters look well-shaped and well-developed. The scribe's



concern about the uniformity of shape and space is shown by the fact that the entire Ms. is written on lined paper. The script consists of characters that are readily recognizable as either Bengali or Nagari, with one or two characters that are typically Newari. The main characteristics of the script may be described as follows:

*Vowels:* Initial *i*/*ī* are only found in Newari writing. It consists of two parts. The top part consists of two dots with concave curves at the top instead of flat head-stroke and a sharp diagonal stroke in the shape of a *hasanta* at the bottom. In earlier Mss. the bottom part is a semi-circle opening outward in the middle, like the bottom of a modern Bengali initial *u*. The formation of *ī* is curious in the sense that it is formed by adding the vowel sign of *ī*, which is similar to modern Bengali vowel sign for *ī*, to the initial *i*, although vowel signs, by definition, can only be attached to a consonant. Initial *e* is slightly different from the Bengali *e*. In Bengali the curve of *e* begins at the top, almost at the level of the head-stroke. In this Ms. however the curve of *e* begins in the middle and the stem-line rises upward as far as the head-stroke. Intervocalic *e* is written in two ways: a concave curve attached to the top of the consonant and the ordinary Bengali intervocalic *e*. The second type is not as frequent as the other.

*Consonants:* *k* is nearer to Bengali than Newari, although, unlike the Bengali *k* of the same period the right limb comes down diagonally as far as the base. *y*/*y'* and *ḍ*/*ṛ* are not distinguished. *ṇ*/*l*/*n* are separate characters. *ṇ* has two concave curves attached to the top of the stem. *n*/*l* are identical with modern Bengali *n*/*l*. *ṣ* also has two curves attached to the top of the stem and it is clearly distinguishable from *ṇ*, a character of almost identical formation, by the position at which the curves are attached. *b*/*r* are separate characters. *b* has a broad curve at the left and a rounded base, instead of an angular one. The left limb of *r*, compared with *b*, is pointed and its inside is blocked. *j*, same as modern Bengali *j*, has a full grown arm coming as far as the base. *dh* is open-top with a diacritic attached to it. *kh*, *ch*, *s*, *h*, *p*, *bh*, *m* are identi-



cal with Nagari. In general most of the consonant characters are rounded rather than angular in shape.

*Numerals:* Only figure numerals are used and they are identical with the Nagari figure numerals.

In the Ms. there occasionally occurs a diagonal stroke with a small circle at the top. This stroke which very much looks like Bengali *hasanta* is found below final *r*, *n*, *t*, *k* and below *y* in both final and medial positions. The function of this stroke may be similar to that of Bengali *hasanta* which indicates that the inherent vowel is not to be realised, i.e. *hailena* is to be pronounced as *hailen*, if there is a *hasanta* sign below *n*. It must also be mentioned here that the use of this stroke is not confined within the words used in the prose passages of the Ms. It also occurs in the verse passages, although the metre requires this inherent vowel to be realised. Since the stroke is not consistently used, it is probable that the scribe in some instances was influenced by his own speech in which the inherent vowels, at least in the final position, were not realised.

### III. ORTHOGRAPHY

Apart from the usual confusion between short-long *i/u*, *ī*, *ṣ*, *ś* and *j*, *y*, *y'*, which are common even in the Mss. copied in Bengal by the native Bengali scribes, there are certain orthographic peculiarities in this Ms. that need to be taken notice of. As corroborating evidence is scarce it is hard to know if these peculiarities are scribe's own innovations or inherent in the language itself. It is not unlikely that the Newar scribe, unfamiliar with the phonology of the Bengali language, introduced his own method of orthography in coping this Ms. On the other hand, if the Ms. is the work of a Bengali scribe, settled in Nepal, the condition of the Bengali language current in Nepal in his time is reflected through these orthographic peculiarities. It must however be admitted that in this Ms. there is no uniform method of orthography. Bengali *r* both initial and medial, for example, is in the majority of cases changed to *l*, although there is a number of words that retain the Bengali *r*. This anomaly probably indicates that in the author's original there was *r*, which the scribe changed according to his own habit. What is stated about *r/l* is also true about the other orthographic peculiarities noted below:



1. Bengali *ā* is occasionally changed to *a*  
*janāyibo* (30) = *jānāibo*; *na* (32) = *nā*, also cf. *nā* (32);  
*parati* (30) = *pālāṣi*; *kahini* (44) = *kāhini*; *abatara* (47)  
= *abatāra*; *athāyisa* (52) = *āthāṣa*; *kaṃgāra* (43) = *kāṃ-*  
*gāla*, cf. *kāṃgāra* (29); *dahina* (60) = *dāhina*; *bhāla* (3)  
= *bhāla*, cf. *bhāla* (21); *ami* (4) = *āmi*; *amāla* (5) =  
*āmāra*; *pathāyiyā* (16) = *pāṭhāiyā*; *apanāra* (17) = *āpa-*  
*nāra*; cf. *āpanāra* (26); *tamāku* (18) = *tāmāku*, *bhaṃdāra*  
(22) = *bhāṇḍāra*; *bajāyiyā* (30) = *bājāiyā*; *lagāyiyā* (35)  
= *lāgāiyā*;
2. Initial *a/ā* written as *ya/yā*  
*yāra* (32) = *āra*; *yamāna* (33) = *āmāra*; *yābharana* (42)  
= *ābharana*
3. Insertion of *-y-* and *-b-* between vowels  
*-y-* insertion: *mudāyiyā* (70), *hoiyā* (71), *bajāyiyā* (30),  
*jāyabo* (32) *gāyi* (36), *ganāyibo* (40), *āyabe* (45),  
*khāyiro* (49), *bhāyi* (57), *khāyibe* (58), *āyase* (58),  
*jogāyibe* (65)  
Also cf. *jāibo* (9), *hailo* (10), *heraite* (11), *dharae* (11),  
*gamāola* (11), *dui* (13), *āiso* (14), *kasāi* (13), *paṭhāilo*  
(18), *pāebo* (24)  
*-b-* insertion: *raba* (31) = *lay'a* (= ১১ ), *gābaya* (31) =  
*gay'ay'a* (= ১১১ ), *dubāre* (32) = *duy'āre*, *bajhābara* (47)  
= *bajhāy'ala*, *pābe* (47) = *pāy'* (= ১১১ ), *sambhābala* (57)  
= *sambhāy'ala*, *rukābara* (57) = *lukāy'ala*, *dubaje* (59) =  
*duy'aje*, *ṭhābe* (59) = *ṭhāy'* (= ১১১ )
4. *r* for Bengali *ṛ*, *ḍ*  
*ghorā* (22) = *ghodā*, *nārī* (23) = *nāḍī*, *bārī* (27) = *bāḍī*,  
*kharagero* (33) = *khaḍgera*, *birāyibo* (34) = *beḍāiba*.
5. Final *-o* = Bengali final *-a*  
*suno* (46) = *īuna*, *bhāsiro* (44) = *bhāṣila*, *tāro* (71) = *tāra*,  
*rabi-ro* (42) = *rabira*, *rājāro* (19) = *rājāra*, *eko* (19) = *eka*,
6. *ṣ* for Beng. *kh/kṣ*  
*deṣite* (6) = *dekhite*, cf. *dekhite* (15), *ṣaneka* (30) =  
*kṣaneka*, *birīṣa* (34) = *brkṣa*, *eṣane* (36) = *ekṣane*, *deṣibo*  
(42) = *dekhibo*, *duṣa* (43) = *dukha*, cf. *dukha* (43), *ṣāyibe*  
(44) = *khāibe*, *muṣato* (57) = *mukhaṭo*, *ruṣa* (53) = *brkṣa*,  
*suṣa* (61) = *sukha*.  
Note: *mānukha* (47) = *mānuṣa*
7. *ṇ* for Beng. *-nd-*, *-nt-*, *-nth-*, *-ṇg-*, *-mb-*, *-ndh-*, *-ṇḍ-*,



*bandi*—*bandī*, *turanta* (29) — *turanta*, *kamnthā* (31) — *kanthā*, *lambā* (33) — *lambā*, *kamdha* (33) — *kandha*, *sambala* (34) = *sambala*

8. *n* for Beng. *r*

*jamena* (8) = *yamena*, *ghanakā* (21) = *gharakā*, *ihāna* (22) — *ihāra*, *yamāna* (33) — *āmāra*, *agīna* (34) — *agīna*

9. *r* for Beng. *l*

*rāgilo* (13) = *lāgila*, cf. *lāgilo* (22), *sakara* (13) = *sakala*, *mūriro* (21) — *mārilo*, cf. *mārilo* (21), *pāramki* (57) = *pālamki*, *rāgi* (48) = *lāgi*, *thākīro* (48) = *thākilo*, cf. *thākilo* (48), *chiro* (47) = *chila*, *pārana* (47) — *pālana*, *bacchala* (47) = *bachara*, *parāyiyā* (16) — *palāiyā*, cf. *palāiyā* (16), *cāura* (7) — *cāula*, *cure* (18) — *cule*, *chāgara* (20) = *chāgala*

10. *l* for Beng. *r*

*samkala* (1) — *saṅkara*, *labi* (3) — *rabi*, *salasīja* (3) — *sarasīja*, *kilane* (3) — *kirane*, *tōla* (3) — *tāra*, *kalīyā* (4) = *kariyā*, *samala* (4) = *samara*, *tomāla* (5) — *tomāra*, *amāla* (11) = *āmāra*, *pala* (11) = *para*, cf. *para* (13), *lana* (13) — *rana*, *putrala* (15) — *putrera*, *kalo* (16) — *kara*, cf. *kara* (16), *digelo* (18) = *dikera*, *kāmalu* (19) — *kāmaru*, *eka bāla* (20) = *eka bāra*, *cākala* (5) — *cākara*, *kumāla* (4) = *kumāra*

11. Dental stop for Beng. retroflex stop

*bhamdāra* (22) = *bhāndāra*, *dākīren* (29) = *dākilēn*, *nikate* (27) — *nikate*, *parati* (32) — *pāliti*, *baithi* (27) — *baithi*, *pathāyiyā* (29) = *pāthāyiyā* *uthiro* (32) — *uthila*, *dithi* (55) = *dīthi*, *dohina* (60) — *dāhina*, *utini* (49) — *utini* (she camel), *thākura* (51) — *thākura*, *tutibe* (58) — *tutibe*, *cautha* (59) — *cautha*, *kita* (64) — *kita*.

#### IV. AUTHORSHIP

The Cambridge Ms. does not contain the name of the author. Although the last page is damaged, it is not completely unreadable. There is no colophon there mentioning, as is normal, the name of the author. It is improbable that the missing folio, which constitutes neither the beginning nor the end, contained any information about the author. In the absence of any primary evidence the authorship of the play

may never be settled conclusively. There is however some secondary evidence on the basis of which the question of authorship may be argued.

Among the many songs in the Ms., there are three which mention the names of their composers. One mentions Vidyāpati, the famous Maithil poet, another Kṛṣṇadāsa, and the last one has a *bhaṇṭā* which reads *sukabī haṁsamā dina siddhānta gābaya* 'the humble poet Haṁsamā gives his conclusion in the song'. The question therefore arises whether any one of these three poets is the author. With regard to the songs of Vidyāpati and Kṛṣṇadāsa, it must be admitted that they are not directly connected with the story of the play. They are vaiṣṇava hymns, probably included in the play from an external source as a form of ancillary entertainment for the audience. Most Nepal plays contain songs of this nature, some written by the author himself, some drawn from external sources. There are few other anonymous songs in *Gopīcandranāṭaka* none of which have any bearing upon its story. The song of *haṁsamā dina* however is different. It is not derived from an external source and it forms an integral part of the play. In this song in order to save the king's life his chief-minister asks him to surrender to Yogi Jālandhārī. This is the conclusion that the poet mentions in the *bhaṇṭā*. It can hardly have been written by any one other than the author of the play. It is therefore reasonable to suppose that *haṁsamā* is the author. Nevertheless *haṁsamā dina*, though appears to be the most probable reading, is an unusual combination. Although Medieval Bengali poets often prefixed *dīna* 'humble', 'modest', to their names, but none however have been known to use the word after their names, as *haṁsamā* appears to have done here. But despite the unusualness of the combination, the line, as it stands, can hardly be construed differently, and therefore *sukabī haṁsamā dina* may reasonably be considered as a probable author of the play, although, it must be admitted, this is no more than a probability. The author has not revealed his identity in the more usual places, i.e. at the beginning or at the end, or even at the beginning of the second act when he pays his respects to various deities.



Although the author does not mention his name, except possibly in the song referred to above, he does however mention the name of a king, Siddhu Narasimhamalladeva,<sup>1</sup> who was probably his patron. Siddhu Narasimhamalla, king of Lahitapura, and his son Śrīnivāsamalla, who was his immediate successor,<sup>2</sup> are also mentioned in two other plays<sup>3</sup> collected from Nepal; *Hariscandra nrtyam* and *Lalita-Kuvalayāśīra-Madālasopakhyaṇa-Śīra-Mahimā-Nāṭaka*.<sup>4</sup> The author of these two plays is Rāmabhadra,<sup>5</sup> also known as Rāmabhadra Sārmā, Rāmabhadra Dviya, Rāmabhadra Dvijavara, who composed them during the reigns of Narasimhamalla<sup>6</sup> and Śrīnivāsamalla.<sup>7</sup> Rāmabhadra is the son of Śankara<sup>8</sup> and a devotee of Rāma.<sup>9</sup>

The two plays of Rāmabhadra and *Gopīcandranāṭaka* bear a strikingly close resemblance to each other. The plays written under the patronage of the Patan kings are divided into *anāka* 'act' and *lu* (a word of uncertain origin, presumably meaning 'scene'), whereas the plays written under the patronage of the Bhāṭgāon kings are divided into *anāka* and *samvandha*. In both *Gopīcandranāṭaka* and *Lalita-Kuvalayāśīra* 'deva-vandanā' (author's respect to the deities) occurs in the beginning of the second act. Apart from such external similarity which probably indicates that they represent a common tradition of play-writing, there are similarities also to the extent of word-to-word correspondence. The first few scenes of *Gopīcandranāṭaka*, *Hariscandra-nrtya* and *Lalita-Kuvalayāśīra* contain many common features with minor changes of wording here and there. The first scene introduces the principal characters of the play, first in a Sanskrit *śloka* followed by Bengali prose, much of which is common in all the three plays. In the second scene another set of characters is introduced who plot against the

<sup>1</sup> *maharājādhirāja śrī naddhi narasimhamalladevake tubhāṭarbāda dīya* (p. 76).

<sup>2</sup> Levi, *Le Nepal*, vol. II, Paris, 1905 pp. 257-259. For the chronology of the Nepal kings *Le Nepal* has been mainly followed.

<sup>3</sup> Fischel *Katalog der Bibliothek der Deutschen Morgenländischen Gesellschaft*, pp. 6-7, Leipzig, 1881. I have been able to use photo-copies of these two MSS.

<sup>4</sup> Short reference *Lalita Kuvalayāśīra*.

<sup>5</sup> *likhitam śrī rāmabhadra sarmā, Hariscandra-nrtya*, fol. 9b *rāmabhadra dvija bhāṇa, Lalita-Kuvalayāśīra*, fol. 6a.

<sup>6</sup> *śrī naddhi narasimha nehati śrī arc Hariscandra nrtya* fol. 9b.

<sup>7</sup> *śrī śrīnivāsa nrpa guṇaka nidhāna, Lalita-Kuvalayāśīra* fol. 6a.

<sup>8</sup> *śankara tanaya rāmabhadra dvija bhāṇa, Lalita-Kuvalayāśīra*, fol. 34b.

<sup>9</sup> *rāma sevaka rāmabhadra dvija bhāṇa, Ibid.*, fol. 9b.

king. In the third scene the king orders his son in one and his chief-minister in the others to investigate the condition of living of his subjects, after which the king retires to have his bath and say his daily prayer. Then follows a scene in which the king expresses his love to his queen and announces his intention to have amorous sport with her. As the stories progress the plays naturally differ from one another but a number of set phrases, including some unidiomatic usages, occur in all. The following examples illustrate how in the three plays identical situations are dealt with in identical phraseology.

*Gopīcandra-nāṭaka:*

rājā | hamāra daśana ni[mitta] bistara loka āsibe |  
sabhā kante jāibo caro <sup>10</sup>

U.P. | ahe mahārājeśvara bijai ho |

*Lahitā-Kuvalayāśva:*

[rājā] | amāra darśana karibāra numitta samasta loka  
āsibe ||  
sabhāsthala jāyibe caro

putrahmam 3 || ahe mahārājeśvara bijai ho ||<sup>11</sup>

The king's command to Kaliṅgā, Rādhavāja and Rohidāsa respectively is as follows:

*Gopīcandra-nāṭaka:*

rājā || ahe kalingā koṣabāra deśera carcā karite jāo  
Ka. || ahe mahārājeśvara je ājñā ||<sup>12</sup>

*Lahitā-Kuvalayāśva:*

[rājā] ahe putra rājakumāra mantri kvaṣabāra tuni  
deśers cāra-cantra dukha sukha dekhiyā  
sabhāsthala āyasva ||

rā.ku. || ahe pitā mahārāja je ājñā ||<sup>13</sup>

*Harīścandra-nṛtya:*

rājā | ahe rohidāsa avidhvā nagarera bārtā sunite jāo |  
rohi. | ahe pitā je ājñā ||<sup>14</sup>

<sup>10</sup> p. 2

<sup>11</sup> fol. 4a.

<sup>12</sup> p. 6.

<sup>13</sup> op. cit.

<sup>14</sup> fol. 2a.





Kaṇḥga, Rādhavāja and Rohidāsa bring identical messages for the kings:

*Gopīcandra-nāṭaka:*

ahe mahārājeśvara āpanāra pratāpate sakala  
loka sṁkhe āche ||<sup>10</sup>

*Lalita-Kuvalayāśva:*

ahe mahārājeśvara āpanāra bāhu pratāpate  
sakala loka sukhī āche ||<sup>11</sup>

*Harīścandra-nṛtya:*

ahe pitā āpanāra pratāpate sakala loka sukhē  
thākiro ||<sup>12</sup>

The kings' affection to their queens and the queens' response to it are expressed in identical words in two plays:

*Gopīcandra-nāṭaka:*

[rājā] || ahe priye udanā padumā tomāra rūpa yaubana  
dekhiyā amāra mana bikala hailo '  
amāra mana paribodha karite cāhe

rānī | ahe mahārājeśvara amāra bacana abadhāna ho ||<sup>13</sup>

*Lalita-Kuvalayāśva:*

rājā || ahe priye sucittamā sumadhvamā tumāra rūpa  
yaubana dekhiyā amāra mana bikala hairo  
amāra mana paribodha karo '

rānī ' ahe mahārājeśvara amāra bacana abadhāna ho ||<sup>14</sup>

The songs that immediately follow after this conversation in *Gopīcandra-nāṭaka* and *Lalita-Kuvalayāśva* are different in words but similar in content:

*Gopīcandra-nāṭaka:*

ki tora priti madhuliha bhāū ||<sup>15</sup>

<sup>10</sup> p. 10.

<sup>11</sup> fol. 8a.

<sup>12</sup> fol. 2b.

<sup>13</sup> p. 11.

<sup>14</sup> fol. 6a.

<sup>15</sup> p. 12.

*Lahta-Kuvalayāśva:*

puruṣa cañcala mana bhamala svabhāba <sup>23</sup>

The news of the disturbance too is reported in identical words in *Gopīcandra-nāṭaka* and *Harīcandra-nṛtya*:

*Harīcandra-nṛtya:*

ahe mahārājeśvara amī kī karibo  
ajukā dinate eka subara āsivā tumā[ra] udyāna  
madhve mahā utpāt kaulo <sup>23</sup>

*Gopīcandra-nāṭaka:*

ahe mahārājeśvara amī kī kahibo  
akasmārta eka baṅga-kumāra nāma āsiyā āpanā-  
ra rāyya-buṣa mānyā dāḍiyā bistara utpāt kaulo! <sup>24</sup>

Similar instructions are given to their queens when *Harīcandra* and *Gopīcandra* decide to fight with *subara* 'a bear' and *baṅga-kumāra* 'an invader' respectively:

*Harīcandra-nṛtya:* tumu rājagrha nudāna kariyā thāko <sup>24</sup>

*Gopīcandra-nāṭaka:* tumi rājagrha nidāna kariyā thāko! <sup>25</sup>

There are two songs which both *Harīcandra-nṛtya* and *Gopīcandra-nāṭaka* have in common:

|| me ||

causathi māyā re pujaba gusāminī  
sarasvatī māyā re pujaba gusāminī <sup>26</sup>

*Gopīcandra-nāṭaka:* rājā-rānīhman 3 prabeśa!

|| me ||

causathi māyā re pujaba gusāmini  
sarāsati māyā re pujaba gusāmini <sup>27</sup>

The second song *sunaha sundarī kokila nade* may possibly

<sup>23</sup> op. cit.

<sup>24</sup> fol. 3a.

<sup>25</sup> p. 12.

<sup>26</sup> op. cit.

<sup>27</sup> p. 13.

<sup>28</sup> fol. 1b.

<sup>29</sup> p. 1.



have come from an external source but the context in which they are used is same in both the plays:

*Hariscandra-nṛtya*:

rājā | ahe rāṇī ekhane kṛidā karibo  
rāṇī || bhūpa je ājñā ||

|| rāga basanta ||

ahe sunahe sundarī kokila nāde<sup>18</sup>

*Gopīcandra-nāṭaka*:

rājā | ahe udanā padumā emata nā bolo  
kṛidā karibo āsava ||

|| basanta || jati ||

sunaha sundarī kokila nāde<sup>19</sup>

Similarities of this nature, a list of which could be lengthened considerably can hardly be called accidental. It clearly indicates that these plays are in some way related to each other. Two assumptions may be made about the nature of relationship: one of imitation, another of common authorship. Either the author of *Gopīcandra-nāṭaka* copied parts of *Hariscandra-nṛtya* and *Lalita-Kuvalayaśīra* or vice versa, or Rāmabhadra, the author of *Hariscandra-nṛtya* and *Lalita-Kuvalayaśīra*, is also the author of *Gopīcandra-nāṭaka*. Since there is no evidence for the former assumption, it can be therefore reasonably concluded that Rāmabhadra, who is also known to be associated with Narasimhamalla, is the author of *Gopīcandra-nāṭaka*. Rāmabhadra may have written *Gopīcandra-nāṭaka* and *Hariscandra-nṛtya* under the patronage of Narasimhamalla. After the death of Narasimhamalla Rāmabhadra may have enjoyed the patronage of Śrīnivāsamalla, and during his reign Rāmabhadra wrote *Lalita-Kuvalayaśīra*. *sukabī hamsamā dina* which does not occur in any other plays except *Gopīcandra-nāṭaka* may well have been an epithet of Rāmabhadra.

Prabodh Chandra Bagchi says that he was able to examine

<sup>18</sup> fol. 2b.

<sup>19</sup> p. 12

two Mss. of *Gopīcandra-nāṭaka* which are dated,<sup>20</sup> according to him, 1690 and 1712 A.D. He states that both these Mss. mention Jitāmutra as the author. Bagchi does not mention where these Mss. are preserved, nor does he produce evidence in support of his statement. If they are now in Nepal, there is no way of verification. Neither Mss. are mentioned in the Catalogue of Mss. held in Nepal, though Shastri mentions other Bengali Mss. in his catalogue. The name Jitāmutra does not occur at any point in the Cambridge Ms., not even in the *bhaṇitā* of any of the songs, some of which do mention author's name. It must be however admitted that the few lines quoted by Bagchi from the Mss. examined by him also occur in Cambridge Ms. It is therefore probable that several recensions of *Gopīcandra-nāṭaka* are extant and that names of different authors may have appeared in different recensions. The Cambridge Ms., which mentions Siddhu Narasimhamalla who reigned during 1620-1657 A.D.<sup>21</sup> must be an earlier recension than those examined by Bagchi.

#### V. DATE OF COMPOSITION

*Gopīcandra-nāṭaka* is an undated Ms. If this Ms. is a copy of the original, which seems likely, we do not know the date of composition nor the date of the present recension. Rāmabhadra's two other plays, *Harīcandra-nṛtya* and *Lalita-Kuvalayāśva* are dated 1651 A.D. and 1665 A.D. respectively.<sup>22</sup> There is however no ground for believing that these are the dates of composition. The extant recension of *Lalita-Kuvalayāśva* is known to be copy. There is internal evidence<sup>23</sup> to indicate that the date of its composition cannot be later than 1660 A.D. At the same time one must bear in mind that the present recension of *Lalita-Kuvalayāśva*, although a copy,

<sup>20</sup> *Nepālī Bhāṣā Nāṭak, Sāhitya Pariwat Patrikā*, vol. XXXVI, No. 3, pp. 170-83.

<sup>21</sup> Levi, op. cit.

<sup>22</sup> *saṃ* 771 *phālguna śukla dvitīyāraṃ*, *Harīcandra-nṛtya*, fol. 9b., *hara-mukha basu muni nepālī hāyane bhādra pada pūrnami sura guru dine* 1.

*saṃ* 785 *bhādra pada pūrnami brhaspati bāsare*, *Lalita-Kuvalayāśva*, fol. 34b.

<sup>23</sup> In the concluding lines of *Lalita-Kuvalayāśva* the author wishes victory for Śrinivāsamalla, king of Patan and Jagatprakāśamalla, king of Bhatgao, which indicates that the play was composed when the kings of Patan and Bhatgao were in good terms. Historians agree that friendship



was made within five years of its original composition. With regard to *Hariscandra-nṛtya* there is no evidence to prove whether the present Ms. is a copy or the original. All one can say is, if it is a copy, its date cannot be far removed from the date of composition.

Since the Ms. of *Gopīcandra-nāṭaka* was written by more than one scribe and since it does not bear the name of the author nor those of the scribes, it is probably a copy of the original. The close linguistic similarity suggests that the copy of *Gopīcandra-nāṭaka* is perhaps not much later than those of *Hariscandra-nṛtya* and *Lalita-Kuvalayaśīra*.

The mention of Siddhi Narasimhamalla at the beginning and end of *Gopīcandra-nāṭaka* indicates that the play was originally composed sometime between 1620 and 1657 A.D., when Narasimha was the king of Patan. As the name of Narasimhamalla occurs also in *Hariscandra-nṛtya*, it was also written during his reign. It is however difficult to ascertain which is the earlier. The internal evidence bearing on this point is the descriptions of Narasimhamalla in the two plays. In *Hariscandra-nṛtya* the king is described as a devotee of *śiva* and *bhavānī*.

maneto nīscaya kairo bhabānī carane  
aha nūī na tejiro śībero pūjane "

between these two kings did not last long and that friendship turned to hostility certainly before 1660. The evidence of *Vamsāvalī* (edited by Wright) is as follows:

"On the 6th of Sawan, N.S. 778 (A.D. 1658) Bhatgaon and Lahipur fought against Kantipur, and the road of Bhatgaon was thrown open. On the next day Srinivasa and Pratāpamalla took an oath upon the Haribansa, the Kalipurana (two sacred books), and a khukri (knife), and the road between Lahipur and Kantipur was thrown open. On the 14th of Pus sudi, N.S. 780 (A.D. 1660), Jagatprakasa Malla, Raja of Bhatgaon, set fire to a small military outpost at the foot of Changu."

Jagatprakāśa's attack on Srinivāsamalla's military outpost at Changu clearly indicates that by 1660 A.D. Jagatprakāśa and Srinivāsamalla were each other's enemy. They were allies in 1658 when they fought together against Pratāpamalla. Eventually, as *Vamsāvalī* states, Srinivāsa and Pratāpamalla resolved their enmity and became friends. Thus Srinivāsa became enemy of his former friend Jagatprakāśa.

It is therefore unlikely that Rāmahadra the Court poet of Srinivāsa, wished victory for Jagatprakāśa in 1665 A.D. (i.e. the date of the extant recension of *Lalita-Kuvalayaśīra*). 1665 A.D. is therefore the date of the present recension. The date of composition must be during 1658-1660 A.D.



In *Gopīcandra-nāṭaka* however the king's devotion to Gopīnātha is stressed.

hema pranālī manī mandapa gopīnāthe  
punu adhikari āche deba gopīnāthe

From Wright's *Vamsāvalī* we know that in the early years of his reign king Narasimha became a great devotee of Rādhā-kṛṣṇa and installed the image of Gopīnātha in a temple, especially built to house it. The *Vamsāvalī* describes the incident as follows:<sup>28</sup>

'One night he [Siddhi Narasimha] saw Radha-Krishna in a dream in front of the durbar, and on that spot he built a beautiful temple, and placed the deity in it.'

The reference to *hemapranālī manī mandapa* suggests that *Gopīcandra-nāṭaka* was composed at the time of the building of the temple of Gopīnātha or shortly afterwards. If this conjecture is right, the play was perhaps composed sometime between 1620 and 1637, A.D., the period during which the temple was built and consecrated.

## VI VERNACULAR PLAYS IN NEPAL

It may appear strange that *Gopīcandra-nāṭaka*, a Bengali play, should be written in Nepal in the 17th century under the patronage of a Nepal king. *Gopīcandra-nāṭaka* is not, in fact, the only Bengali play written in Nepal. Its author, as mentioned above, wrote two more plays. There also exists several more composed and performed in Nepal in the presence of Nepal kings. Apart from these plays, numerous manuscripts were discovered in Nepal which were written in the Maithili and Bengali scripts. Some of these Mss. may have been taken into Nepal from Bengal and Mithila at the time of Muslim invasion, but the large majority of them were actually written in Nepal by Maithil and Bengali scribes. On the evidence of Mss. so far discovered it can be stated with a degree of certainty that during the reign of the Malla kings of Nepal, starting from Jayasthitumalla (1380-1394 A.D.) to Ranajitmalla (1722 A.D.), the last of the Malla kings, there lived in Nepal

<sup>28</sup> *History of Nepal*, Ed. D. Wright, Calcutta, 1958, p. 142



a large community of Bengalis and Maithilis, some of whom wrote plays and poems in Sanskrit, Bengali and Maithili. It cannot however be said with certainty how the Bengalis and Maithilis poets came to be enjoying Royal patronage in Nepal. The most popular theory, which has been challenged, is that Nepal, Mithila and Bengal came into close contact after Hansimphadeva, king of Mithila, went to Nepal and set up a Royal dynasty there in the second decade of the 14th century.<sup>22</sup> Hansimphadeva was accompanied by a large number of Maithili and Bengali-people who eventually settled and formed a community in Nepal.<sup>23</sup> The validity of this theory may be doubted but it cannot be denied that there lived a large community of Maithilis and Bengalese in Nepal in the Medieval period. According to *Vanisāvalī*<sup>24</sup> Jayasthitimalla was assisted by his five Maithil pundits 'in making laws about houses, lands, castes and dead bodies'. One Bengali named Ramadasa became *nefāla-vanipālamandala* guruh and his son Dharmagupta described himself as the 'Port Laureate' of one of the Nepal kings.<sup>25</sup> Siddhi Narasimhamalla, under whose patronage *Gopīcandra-nāṭaka* was composed, is known to have made a gift of eighteen *Purāṇas* to one Jānakīnātha Cakravartī, a Bengali Brahmin, who was, it seems, renowned for his scholarship in the *śāstras*.<sup>26</sup> It does not therefore seem improbable that through the agency of this community of Bengali-Maithili settlers the literary tradition of Bengal-Mithila was brought to Nepal and later developed under the patronage

<sup>22</sup> This theory was originally formulated by Levi who did not find reasons for questioning the authenticity of the late chronicles in which Hansimphadeva has been described as the founder of a Royal dynasty in Nepal. Levi's theory is no longer accepted by the historians. The modern view on this point is as follows:

"In my opinion Jagatmūha prince of Tibet was a son of Harisūmha. The time, the title and the form of the name certainly point to such a possibility. In this case Harisūmha would have lived as an exile at the Court of Bhatgaon and died there, his son of course would have taken his place among the highest nobility of the land. This would explain why the late chronicles have made Harisūmha an ancestor of the Royal family and a King of Bhatgaon, although he never ruled there."

See Luciano Petech, *Medieval History of Nepal*, Rome 1958, pp. 115-16.

<sup>23</sup> Levi, *Le Nepal*, vol. II pp. 224-25.

<sup>24</sup> *History of Nepal*, Ed. D. Wright, p. 110.

<sup>25</sup> Bendall *Buddhist Sanskrit Manuscripts*, Cambridge, 1883, pp. 87-88.

<sup>26</sup> *History of Nepal*, Ed. D. Wright, pp. 154-6.

of the Malla kings, who were sympathetic towards this tradition. It does not seem unusual for the Malla kings to have encouraged the development of this literary tradition in Nepal since they rather preferred to be connected with the Maithuli dynasty of Harisimhadeva to the earlier Malla dynasty of Nepal.<sup>30</sup> At this stage there was no considerable linguistic difference between Bengali and Maithuli. The Malla kings probably understood both, for at least some of them wrote plays and poems in a mixed Bengali-Maithuli literary dialect called Barajabuli. The local language of Nepal was Newari which was spoken by the common people. The literary languages however were Sanskrit, Bengali, Maithuli and Brajabuli. Thus the literary history of Nepal during the Malla dynastic period is to this extent an extension of the literary history of Bengal-Mithila.

Plays written during the early years of the Malla dynasty were mostly in Sanskrit, but this was gradually replaced by either Maithuli or Bengali or Brajabuli. In some of the vernacular plays, especially those performed in Patan, stage directions are given in Newari, probably for the benefit of the stage-hands. This marks the limit of the use of Newari, as the plays are not intended to be performed before the general public but before an audience of distinguished guests and members of the Royal family.

The earliest known specimen of a Nepal play is *Rāmāṅka-nāṭikā*,<sup>31</sup> composed in Nepal Samvad 480 (= 1360 A.D.) by Dharma Gupta, also known as *vālarāgīśvara*, son of Rāmadāsa. This four act play is in Sanskrit and the usual Prakrit. The Ms. of the play, the author's autograph, is written in beautiful Bengali characters. Dharma Gupta, a Bengali, was commissioned by Mahāpātra Śrī Rājasimhadeva and Mahāmātva Srināthasimha to copy in Bengali characters a Ms. of the *Mahābhārata* in 1425 A.D.<sup>32</sup> *Rāmāṅka-nāṭikā* was performed in Lalitapura (Patan). Haraprasad Shastri gives a description of the Ms. of another play by the same author,

<sup>30</sup> 'the descendants of Jayasthiti Malla never claimed a descentance from the earliest Malla stock but chose to connect their line with the Tikhut family of Harisimha.' See Luciano Petech, *Medieval History of Nepal*, Rome, 1958, p. 123.

<sup>31</sup> Bendall *Buddhist Sanskrit Manuscripts*, pp. 87-88.

<sup>32</sup> Sen, *Vidyāpti Gosāthi*, Burdwan, 1947, p. 38.



written in Newari characters and entitled *Rāmāyana-nāṭakam*,<sup>12</sup> which was commissioned by Javajuthasimhadeva on the occasion of *Harī-śamkara-tatha-yātrā*. In the colophon of the Ms. which is in the Durbar Library, Nepal, the author refers to himself as *rājakaṭerārīya-rāja-kari* 'Poet Laureate'. Nothing is known of the king Jayavuthasimhadeva, the poet's patron. Without a detailed comparison of the two Ms. it is impossible to ascertain the relationship of the two plays, *Rāmāṅka-nāṭikā* and *Rāmāyana-nāṭakam*. There was however one Sanskrit play on the *Rāmāyana* theme which was performed in Nepal four times in 40 years.<sup>13</sup>

During the reign of Jayasthitimalla, Manika, son of Rājavardhana, a Maithil, wrote two Sanskrit plays, *Bhairavānanda-nāṭakam*<sup>14</sup> (1385-1392 A.D.) and *Abhinava-rāghavānanda-nāṭakam*<sup>15</sup> (1390 A.D.), the former was performed on the occasion of marriage<sup>16</sup> of Jayadharmamalla, son of Jayasthitimalla and Rājalla Devī, and the latter for the ceremony of *vrata-randha-mahotsava* of Jayadharmamalla.<sup>17</sup>

Jayaramamalla (1495 A.D.), king of Banepā, is credited with the authorship of a Sanskrit play entitled *Pāṇḍava-vijaya*,<sup>18</sup> a dramatisation of the *sabhāparva* of the *Mahābhārata*. The *sūtradhāra* indicates that *nāthalla-devī-ramana* 'the husband of Nāthalla Devī', i.e. Jayaramamalla, is the author of the play, which is incomplete.

Although the authorship of many of the Nepal plays are attributed to the kings, it is doubtful if they were composed

<sup>12</sup> Shastri, *A Catalogue of Palm leaf and Selected Paper MSS Belonging to the Durbar Library, Nepal*, Calcutta, 1905, p. 246.

<sup>13</sup> Bendall, *History of Nepal* (included in Shastri's *Catalogue of Palm leaf MSS*), pp. 12-13.

<sup>14</sup> Shastri, *Catalogue of Palm-leaf and Paper MSS*, p. 119.

<sup>15</sup> Bendall, *Buddhist Sanskrit Manuscripts*, p. 159.

<sup>16</sup> 'kumāra īrī jayadharmamalladevīya mūḥa mahotsava-darīana-utrukānām'. The author says that he was commissioned by the king "yadāhamādito'smi rājalla devī ramaneṇa īrīmātā īrī jayasthitimalladeveṇa ||" See Shastri, *Catalogue*, pp. 118-19. Bagchi says that *Bhairavānanda-nāṭaka* was performed on the marriage ceremony of Jayasthitimalla and Rājalla Devī. This does not seem to be correct. See Bagchi, *Nepale Bhāṣā Nāṭak*, p. 171.

<sup>17</sup> Manika was commissioned by the king "kṛyate 'yaṁ nṛpaṇya ājñā purāṇāya-eva keralam ||" Bendall, loc. cit.

<sup>18</sup> "īrīmātā īrī īrī jayarama malla devēṇa rājñā nṛayam nirmāya". See Shastri, *Catalogue of Palm-leaf and Paper MSS*, p. 115. One must note the phrase 'rājñā nṛayam nirmāya' which argues strongly in favour of Jayaramamalla to be the author.

by them. It is probable that the plays were composed by the Court poets who named the kings as authors as a token of respect.

With regard to Jagajyotirmalla (1617-1633 A.D.) however it is probably true that he was the author of a number of Brajabuli songs. *Gīta-pancasikā*<sup>18</sup> (1628 A.D.) contains 50 Brajabuli songs on the Rādhā-Kṛṣṇa theme. These songs are collected to form an anthology<sup>19</sup> from two plays namely, *Kuñja-Vihārī-nāṭaka* and *Mudita-Kuvalayāśva-nāṭaka*, at least one of which, possibly both, was written by Vamśamani, who included in these two plays 50 Brajabuli songs composed by his patron. Jagajyotirmalla seems to have been interested in music and acting in general. He is credited with the authorship of *Saṅgīta-Sāra-Saṁgraha*,<sup>20</sup> an abstract of works on music, dancing and acting. He is also said to have brought to Nepal *Saṅgīta-candra*,<sup>21</sup> a work based on Bharata's *Nāṭyāśtra*, from South India, and had a commentary written on it by the Maithil poet Vamśamani Ojhā,<sup>22</sup> who was perhaps his Court Poet. Vamśamani Ojhā was the son of maithila-bharadvāja-gotra kaśipandita Śrī Rāmacandra Sarmā, who lived in the village called Vilvapañca. Vamśamani was probably the author of four vernacular plays, *Kuñja-Vihārī-nāṭaka*,<sup>23</sup> *Mudita-Kuvalyāśva-nāṭaka*<sup>24</sup> (1628 A.D.), *Hara-Gaurī-Vivāha-nāṭaka*<sup>25</sup> (1629 A.D.), and *Gīta-Digamevata*<sup>26</sup> (1655 A.D.). The last one was composed on the occasion of *tulā-purusa-dana*<sup>27</sup> of Pratāpamalla (1639-1689 A.D.), king of Kathmandu. Of

<sup>18</sup> Shastri, *Catalogue* ..., p. 16.

<sup>19</sup> "kuñja-vihārī-nāṭaka kuvalayāśva-nāṭaka nāmakan d'au grantha-madhve samyastau tau cañenaita tujnā bhajayā citacitau, See Shastri, loc. cit.

<sup>20</sup> Shastri, *Catalogue* ... p. 258

<sup>21</sup> Ibid. p. 263

<sup>22</sup> "śrīmadjagajyotiradhī-arāya nṛsīmaśāstra-guṇottarāya saṅgīta-lāṭāya cakara jikām śrī maithilo tanga [īamīa,manīmanīyam] Ibid., p. 263.

<sup>23</sup> Mentioned in the colophon of *gīta-pāncikā* Bagchi says he saw a MS. of this play in Nepal. He also quotes a Brajabuli song from the play. See Bagchi, *Nepale Bhasā Nāṭak*.

<sup>24</sup> Pöschel, *Katalog der Bibliothek der Deutschen Morgenlandischen*, p. 6. A photo-copy of this MS. has been made available to me.

<sup>25</sup> Bendall, *Buddhist Sanskrit Manuscript*, p. 183. A photo-copy of the MS. has been made available to me.

<sup>26</sup> Shastri, *Catalogue*, p. 103.

<sup>27</sup> *pratāpamalla prabhu kalpitārā jagatrape sminnatū tulayah* Ibid., p. 104.



the four plays named above, in only two, *Mudita-Kuralyāstra*<sup>90</sup> and *Gīta-digambara*,<sup>91</sup> is Vamsamanu mentioned as the author. It is however probable that the other two which mention Jagajyotirmalla as the author, were also composed by Vamsamanu who inserted the name of his patron as the author instead of of his own.

Rāmabhadra, the author of *Haricandra-nṛtya* (1651 A.D.) and *Lalita-Kuralyāstra-nāṭaka* (1665 A.D.) and possibly also the author of *Gopīcandra-nāṭaka*, was patronised by the kings of Patan, Narasimhamalla and his son Srinivāsamalla. Nothing much is known of Rāmabhadra except the name of his father. *Haricandra-nṛtya* is a short play written in Bengali and Maithili with two or three Brajabuli songs. *Lalita-Kuralyāstra* is a long play written in Bengali and Brajabuli. It contains a large number of Brajabuli and Bengali songs (unlike *Mudita-Kuralyāstra* of Vamsamanu the songs are not numbered) mostly composed by the author himself, though in some Srinivāsamalla<sup>92</sup> is mentioned in the *bhāṭā* as the author. As mentioned in the colophon (*tinī āka [anka] nṛtya kare*) the play is divided into three acts. The first act consists of 6 scenes called *lu*, the second and third consist of 8 scenes each. Frequent references to Maccendranātha suggests that the play was performed on the occasion of the procession of Maccendranātha. In the colophon the author wished victory for Srinivāsamalla and Jagatprakāśamalla:

chi nṛtyera prabhābāte śrī maccendranātha samtusta haivā  
mahārājādhirāja jaya śrīśrinivāsamalla jagatprakāśamalla  
prabhukā sadā sarbadā jaya karo :

For a short while Srinivāsamalla, king of Patan, and Jagatprakāśamalla, king of Bhātgāo, were friends in order to form a joint rivalry against Pratāpamalla of Kathmandu. *Lalita-Kuralyāstra* was probably written during this short period of alliance.

<sup>90</sup> "maithila bharad-āsa cetra kabi pandita śrī rāmacandra sarma putra  
trī ramamanu oṅkā karia. See *Mudita-Kuralyāstra* fol. 113.

<sup>91</sup> "asti kila bharadrata kula janmana rānaka rāmapadivena rāmacandra  
sarmanah putrena ramamanu kavinopaniṣaddham gītadigambaram  
nāma rūpakamiti | Shastri, loc. cit.

<sup>92</sup> "bhāṭa trīnibāsa nṛpa tohara āva", *Lalita-Kuralyāstra*, fol. 9b

Bagchi says<sup>82</sup> he was able to examine an incomplete play entitled *Malayagandhinī* in which Śrīnivāsamalla and Jagatprakāśamalla are mentioned together in the *prastāvanā*. On the evidence of the *nāndī* which states that the king Jagatprakāśa had given permission for the performance of *Malayagandhinī*, Bagchi attributes the authorship to Jagatprakāśa.<sup>83</sup> It is however needless to point out that the statement of the *nāndī* alone cannot be allowed to determine the issue of authorship. On the other hand, as king Śrīnivāsamalla is given prominence in *rāja-varṇanā*,<sup>84</sup> it is more probable that Rāmabhadra, the Court poet of Śrīnivāsamalla, is its author. Bagchi saw another play entitled *Madana-Carita-nāṭaka*<sup>85</sup> which was performed on the *upanayana*<sup>86</sup> ceremony of Ugramalla, youngest son of Jagatprakāśa. Jitāmītramalla, son of Jagatprakāśamalla may not have been the author of *Aśvamedha-nāṭaka*<sup>87</sup> and *Madālasā-Harana-nāṭaka*,<sup>88</sup> as claimed by Bagchi,<sup>89</sup> it is more likely that he was the patron of the poet who was the author of the two plays. The *sūtrdhāra*'s statement clearly indicates that *Aśvamedha-nāṭaka* was played by the permission and possibly in the presence of Jitāmītramalla in order to please *kheṣṭa-devatā* = *kṣetra-devatā*(?).<sup>90</sup> The play, written in Sanskrit, derives its story from the *Jaiminī-bhārata*. *Madālasā-Harana*, which has its stage directions in Newari, was written in 1678 A.D. Bagchi claims to have seen this date in the Ms. preserved in the Durbar Library, Nepal.

Bhūpatīndramalla (1695-1722 A.D.), king of Bhātgāo, was possibly a Brajabuli poet. An incomplete Ms. of an anthology called *Bhāsā-saṅgīta*, containing 81 Brajabuli songs with Bhūpatīndramalla's name mentioned in the *bhaṇitā* as the author, was examined by Bagchi in Nepal.<sup>91</sup> Bagchi also

<sup>82</sup> *Nepālī Bhāsā Nāṭak*, p. 175

<sup>83</sup> "jagatprakāśa apnā bheloccha . . . malayagandhinī nāṭaka abhinaya karu" Ibid.

<sup>84</sup> "he prīya shena rājā śrī śrīnivāsamalla uhnika jala varṇanā bhokta-purakā śrī śrī jagatprakāśa malla satata karathi" Ibid.

<sup>85</sup> Ibid.

<sup>86</sup> "uś śrī śrī jayajagatprakāśamallakṛtam kanīṣṭhaputra śrī śrī ugra-mallasya upanayanayārthe madana [carita] nāṭakam samāptam" Ibid.

<sup>87</sup> Shastri, *Catalogue* . . . p. 150.

<sup>88</sup> Bagchi, loc. cit.

<sup>89</sup> Bagchi, loc. cit.

<sup>90</sup> "śrī śrī sumati jaya jītāmītramalladevina śrī śrī kheṣṭa devatā prīṭhāmanaya" Shastri, loc. cit.

<sup>91</sup> Bagchi, loc. cit.



states that Bhūpatīndramalla wrote several more plays, four of which, namely *Mādhavānala*, *Rukmṇī-Parnaya*, *Vidyā-Vilāpa* and *Mahābhārata*, are extant. The authorship of these plays, indeed like that of any other Nepal play of allegedly royal authorship, is extremely doubtful. Nanigopal Banerji<sup>7</sup> published *Mādhavānala*, *Vidyā-Vilāpa*, *Mahābhārata* and *Rāma-Carita* (three of the four plays claimed by Bagchi as works of Bhūpatīndramalla). Although most of the songs in *Vidyā-Vilāpa* and *Mahābhārata* mentions Bhūpatīndramalla's name in the *bhaṇitā*, Banerji attributes the authorship of these plays to Dhanapati, Kāśinātha, Kṛṣṇadeva and Gaṇeśa respectively. The four plays published by Banerji are similar. They consists solely of songs. Unlike *Gopīcandra-nāṭaka* and *Harīścandra-nṛtya*, there is not a single line of prose in any one of them. Stage directions are however given in Newari, but they are very brief, consisting not more than two or three words in each case. The plays are divided into acts only. There is no sub-division of acts into *lu* or *samcandha*. Each act is played in one day. On the top of each act the phrases *atha prathama dibase*, *atha dūtīya dibase* are written.

The Ms. of the play *Vidyā-Vilāpa* is dated 1720 A.D. It is a 6 act play containing songs mostly with Bhūpatīndramalla's *bhaṇitā*, a few with Kāśinātha's. The concluding Sanskrit *śloka* says:

*jaya Bhūpatīndramalladeva tathā ranajitmalladevasya  
saptāṅga rājya-vṛddhir-astu*

*Mahābhārata* is a long play consisting of 23 acts. It contains 502 songs mostly with Bhūpatīndramalla's *bhaṇitā*, occasionally with Kṛṣṇadeva's. The concluding *śloka* says:

*Bhūpatīndramalladevasya saptāṅga rājya-vṛddhir-astu*

*Rāmacarita* is divided into parts, *prathama khaṇḍa* and *dūtīya khaṇḍa*, instead of *aṅka*. Most of the songs mention Ranajitmalla's name, a few Gaṇeśa's. It is a Bengali play, written in comparatively modern Bengali:

*mana mohita hailā rūpa dekhivā tora  
tumu binā keu nāi ki kahibo āra*

<sup>7</sup> *Nepālī Bāṅgālā Nāṭak*, Calcutta.

The most striking peculiarity of this play is that it introduces Muhamad Sophi and Samir Khan, two muslim characters, though the play deals with the Rāma theme. The muslim characters introduce themselves in Urdu. *Rāma-Carita* is undated, nor does it contain any Sanskrit *śloka*. *Mādhavānala* (the full name is *Madharānala-Kāmakandalā*) is similar to *Rāma-Carita*. Its language is nearer to Brajabuli than Bengali. It is divided into seven acts. Dhanapau, the probable author, is mentioned in one song, the rest mentions Ranajitamalla's name. The play is undated and does not contain any Sanskrit *śloka*.

Bagchi says he has been able to examine six more plays written by Ranajitmalla, namely, *Uṣā-harana-nataka*, *Andha-kāśura-vadhopakhyāna-nāṭaka*, *Kṛṣṇa-caritra-nāṭaka*, *Madana-caritra-kathā-nāṭaka*, *Kolāsura-vadhopakhyāna-nāṭaka*, and *Rāmāyaṇa-nāṭaka*.

From this brief survey, which is by no means complete, it appears that a large number of plays, probably more than have so far been discovered, were written in Nepal by Bengali and Maithili poets for a period of over three hundred years. These plays were performed on various Royal occasions in the four capitals of Nepal, i.e. Bhātgāo, Pāṭan, Kathmandu and Banepā, in the presence of the kings. The kings and the distinguished audience," which included the chiefs of various parts of the valley, must have understood the play and enjoyed the performances. Some of the kings, if not as many as Bagchi claims, may have personally contributed to this vernacular literature. These Nepal plays show three distinct stages of development. First, plays are written in Sanskrit in which the conventions of Sanskrit plays are generally followed although the inclusion of songs and music to a large extent changed their dramatic qualities. Although the songs are not copied out in the Mss. along with the text of the play and the names of the musical instruments are not mentioned, one can reasonably conclude from the suggestive hints of the *sūtradharas* that the performance of a Sanskrit play in Nepal

" Audience is described almost in identical words in all the plays. A specimen is quoted here from *Aśvamedha nataka*

nana dviadagata bhūmipala kamara vidagdha-jana sāmāhāra  
retorāñjanāya aśvamedhikā abhinayam abhinetaṃ gacchataḥ |

See Shastri, Catalogue, p. 150.



was accompanied by song, music and probably dances. The *Sūtradhāra* of Maṇika's play *Bhairavānanda-nāṭakam* says *saṃgitam anusṛtya yathāvat prayogena nāṭayitavyamiti*, a similar statement is made by the *Sūtradhāra* of *Pāṇḍava-Vijaya-nāṭakam*, *gīta-vādyā ... abhinava nāṭya-rasa samasta nāṭaka-lakṣaṇa alamkāraṇi*. Here the phrases *yathāvat prayogena* and *samastra nāṭaka-lakṣaṇa alamkāraṇi* probably refer to the conventions of Sanskrit play and the phrases *gīta vādyā ... abhinava nāṭya-rasa* clearly suggest that the plays were to a large extent like opera.

In the second stage plays are written in a vernacular, i.e. Bengali, Maithili, Brajabuli, and in many instances in a mixture of the three. In the vernacular plays however Sanskrit is not completely discarded. The first act or scene in most of the vernacular plays consists of a conversation in Sanskrit between *Sūtradhāra* and *naṭī* which announce the place and occasion of the performance and in some cases the name of the play and its author. The following is an example of the first scene of Rāmabhadra's *Lalita-Kuvalyāyīva*:

naṭī || he nātha tubhyam namoskaromi |  
[Sūtra.] || ayi priye atrāgaccha ||

naṭī || he nātha mama āhvāna-kāraṇam kiṃ vartate ||  
[Sūtra.] || ayi priye kāraṇam śṃu

naṭī || he nātha ājñā kuru |  
[Sūtra.] || ayi priye lahitapattanādhupati śrīmahārājādhi-  
rājena śrīmatśrī lokanātha prītvartham apurvika  
suvarṇa pranālī nimutā tatpratsthā-  
yātrāprasamgenaiva amarāpūryā sarasa  
nṛtyamekam kāraya tenaiva rājñā [u]ktamiti ||

[naṭī] || he nātha avadhānī bhava | amarāpurī mayā  
jñāyate tatpurī-varṇanam-aham karomi |

ślokaḥ ||

he nātha śrīmat-amarāpūryām kīdrśa nāṭakam  
kartum bhavatā vicintitum tadājñā kuru ||

[Sūtra.] | he priye śṃu

[naṭī] | he nātha śighram vada



[Sūtra.] alamativistārena śrīmat-amarāpuryāṃ  
mārkendeṣya purāṇokta lalita-kuvalayāśva-  
madālasopākhyāna-śiva-mahimā nāṭaka  
kartum manasā mayā angīkṛtam tatprakaṣi-  
karaṇārtham-aham vrajāmi

ślokaṃ ||

ayi prīte vāsvāvasu gandharva rāja-kanyā  
madālasā bhūtvā tvam-āgaccha || ahamapi  
kuvalayāśva nāma rājaputra bhūtvā  
samāgantum gamiṣyāmi

Each character on first appearance introduces himself in a Sanskrit *iloka*, followed by a speech in vernacular which is, in fact, a paraphrase of the Sanskrit *iloka*. Similarly, the description of the king and the country, *rāja-tarṇanā* and *deśa tarṇanā*, a characteristic feature of the Nepali plays, first occur in Sanskrit *iloka* which are then paraphrased in vernacular songs. Apart from the Sanskrit dialogue between *Sūtradhara* and *natī*, a specimen of which is quoted above, the dialogue is in vernacular prose occasionally interrupted by vernacular songs. In some of the vernacular plays, especially in those written in Patan, stage directions are given in Newari. In this connection it must also be mentioned that all the extant recensions of the vernacular plays are written in the Newari script, possibly by Newar scribes. The plays of Rāmabhadra belong to this stage of the development of vernacular play in Nepal.

In the third stage Sanskrit is completely discarded and plays are written exclusively in a vernacular. At this stage the plays consist solely of songs. The characters of the plays are not introduced and there are no *Sūtradhara* and *natī*. The plays published by Banerji are representative of this genre. These characteristic features suggest that vernacular plays in Nepal were direct descendents of the Nepal Sanskrit plays. Gradually they took the form of *Gīti-nāṭa*, a literary form which was probably current in Bengal and Mithila at that time. The linguistic change from Sanskrit to vernacular took place in these plays at a time when Sanskrit was no longer intelligible to the audience and the necessity was felt to paraphrase the Sanskrit *iloka* into the vernacular. The plays may have been





confined solely in the Royal Courts. The use of the Newar language only in the stage directions remains inexplicable.

Very little is known as to how these plays were performed. The only information in this respect is found in *Mudita-Kuvalayaśiva* by Varnāmanī Ojhā:

prathamataḥ paddhatikramena nrtyārambhe raṅgabhūmi-  
pūjādi sarvaṃ kartavyaṃ anantaraṃ tāla-dhara-gāyana  
tata-vitalādi vādyavukta vādakaḥ-vāmāśvarānusareṇa  
vāma-pādaṃ prathamata datvā mūlamuccārva raṅgaṃ  
praviśya sādhitāñjanaṇa tilakaṃ kartavyaṃ tata tālas-  
trayaṃ datvā vādyam vādavitvā devatāvandanam karta-  
vyaṃ : tato nāndi-gitaṃ gātavyaṃ tato jamanikāṃ  
supsthāpya dakṣiṇa hastena jñāna-mudravā jamanikā-  
pattam spṛśan sūtradhāro nāndilokaṃ pathat : ...  
nāndyānte sūtradhāra praveśaḥ : ślokaṃ pathitvā puṣpa-  
mālām kṣiptā caraṇa-cāraṇena yathoktaṃ nrtyati  
alamativistāreṇa : nepathyābhimukham-avalokya priye  
itastāvati : rāga-vādyā-śavdena praviśya naṭi

## VII GOPICANDRA LEGEND OF BENGAL

*Gopīcandra nātaka* deals with the legend of Gopīcandra which forms part of a literary tradition in Bengal, known as Nātha literature. As the name suggests, Nātha literature consists of long narratives and stray songs dealing with the beliefs and practices of a religious cult, called Nāthism. Nātha literature of Bengal deals with two legends, i.e. the legends of Gorakṣanātha and Gopīcandra. The narratives containing the legend of Gorakṣanātha are known as *Gorakṣa-Bijaya* or *Mīna-Cetana* and those of Gopīcandra, *Gopīcandrer Gān* (also known as *Gopīcandrer Saṇnyāsa*, *Gopīcandrer Pācālī*, *Mayanāmatir Gān*, *Gobīndacandrer Git* or *Mānikcandra Rājār Gān* etc.). Although forming part of the same cult *Gorakṣa-Bijaya* and *Gopīcandrer Gān* nevertheless are separate works and are never found in the same manuscripts. The introduction to both these works on the Nātha cult deals with cosmogony. A similar cosmogonical introduction is found in a work on the Dharma cult, another popular cult of Bengal, known variously as *Anila-Purāṇa* or *Dharma-Purāṇa*, the third section of which relates the story of Minanātha and Gorakṣanātha, the

two *siddha* of the Nātha sect. The Nātha literature of Bengal therefore consists of a trilogy: *Gorakṣa-Bijaya*, *Gopīcandra's Gān* and *Anila-Purāṇa*. Although no one poet is known to have dealt with the whole trilogy, it is probable that those poets who dealt with part of it nevertheless were familiar with the whole. There is much which is common to the whole trilogy. Parallel passages from *Gorakṣa-Bijaya* and *Anila-Purāṇa* are found in *Gopīcandra-Nāṭaka*.

We do not propose to enter upon a detailed discussion of the *Anila-Purāṇa*, for much of its contents are repeated in the *Gorakṣa-Bijaya* and *Gopīcandra's Gān*. On the whole one might say that the *Gorakṣa-Bijaya* and *Gopīcandra's Gān* record the activities of the two *siddha* Gorakṣanātha and Hādipā respectively. Gorakṣanātha rescues his teacher Minanātha from the kingdom of women. Aided by Mayanābatī, mother of Gopīcandra and a disciple of Gorakṣanātha, Hādipā, also known as Jālāndharipā, persuades Gopīcandra, king of Bengal, to become a Yogi, i.e. to adopt Nātha religion.

The legends of Gorakṣanātha and Gopīcandra emerge from a common source, the story of which is narrated in *Gorakṣa-Bijaya*. From the dead body of Ādinātha are born the five *siddha*, Minanātha from the navel, Gorakṣanātha from the forehead, Hādipā from the bone, Kānupā from the ears, and Caurāṅginātha from the feet. The principal *siddha*, Śiva lives with his two wives, Gaṅgā and Gaurī. One day Gaurī wanted to test the five *siddha* to ascertain how free their minds were from desire, passion, greed and anger. All but Gorakṣanātha failed. When Gaurī appeared in front of the five *siddha* in the form of a beautiful woman, Minanātha thought of spending the night with her and hādipā of serving her as a servant, probably in order to be with her. Consequently through the curse of Gaurī, Minanātha went to the kingdom of women, i.e. *kadalī rājya*, and lived there with the company of women until Gorakṣanātha came to his rescue. The story of Minanātha's rescue by his disciple Gorakṣanātha forms the subject matter of *Gorakṣa-Bijaya*. Hādipā or Jālāndharipā went to Pāṭka or Meherkula to serve as a sweeper in the palace of Gopīcandra. The story of Hādipā-Gopīcandra-Mayanābatī forms the subject matter of *Gopīcandra's Gān*.



*Bengali Recensions of the Gopīcandra Legend:*

Although the terms *Yogī* and *Nātha* as names of castes and sects were not unknown in Bengali, the existence of the literature of this sect was not known to the educated Bengali public until 1878 A.D., when Grierson published a transcription of an oral recension of the Gopīcandra legend, which he collected from Rangpur, under the title of *Manikcandra Rājār Gān*.<sup>14</sup> After Grierson's publication, another oral recension, also from Rangpur, was collected in 1908 A.D. by Bisvesvar Bhattacharya, which was later published in *Gopīcandrer Gān*. Apart from these two oral recensions from north Bengal, both of which are anonymous, several written recensions have also been published.

a. *Golindacandrer Git* by Durlabha Mallik, a written recension of the legend was published by Sibacandra Sil in 1901. This is the only recension found in west Bengal. The manuscript was copied by one Rāmāprasad Sengupta in 1801 A.D. Although the manuscript is not very old, it is the earliest extant manuscript of the legend in Bengal.

b. *Mayanāmatār Gān* by Bhabāni Dāsa was published under the joint editorship of N. K. Bhattacharya and Baikunthanath Datta in 1914. The text was prepared on the basis of two undated Mss. from Tripura. The same text was re-edited with the help of four mss., also undated, collected from Chittagong and published in *Gopīcandrer Gān* under the title *Gopīcandrer Pācali*.

c. *Gopīcandrer Sannyās* by Sukur Muhammad was first published by Munshi Golam Rasul Khondkar in 1912 and re-printed in *Gopīcandrer Gān*. Later in 1925 Bhattacharya published the text of Sukur Muhammad's work from a Ms. dated 1843 A.D., which he discovered in Dinajpur.

Although the five recensions, known under various titles, agree in the general outline of the story, there is considerable variation in detail. In spite of these variations it would be wrong to suppose that the recensions represent different versions of the legend. In all probability they are based on one earlier version, much of which has however been changed

<sup>14</sup> *The Journal of the Asiatic Society of Bengal*, vol. 47, Pt. 1, No. 3, 1878, pp. 135-238.

by the addition of new materials. The transcriptions of *Gopīcandra's Gān*, as we now have them, are probably five or six times longer than the size of the original. Being anonymous oral literature they have presumably accumulated interpolations from singers of different times. Consequently, the oral recensions are, in many respects, new works.

The legend as narrated by Durlabh Mallik in *Gobindacandra's Gīt*, being the earliest manuscript evidence, is probably nearer to the original than any other recensions. A short summary of the legend as found in Durlabha Mallik's work is as follows:

Through the curse of his *guru*, Jālāndharī accompanied by his son Śiśupā came to Pātikānagar, kingdom of Gobindacandra, to serve as a sweeper (*hādī*) for 12 years and took up residence outside the city. One morning, towards the end of 12 year period, when Jālāndharī, who was by then known as Hādipā, was going to the palace to work, his son Śiśupā followed him. Turned back by Hādipā, the child began to cry. In order to appease the child with some fruits, Hādipā jumped over seven ditches and entered an orchard, where he sat in meditation and recited the mystic syllables (*huṅkāra*). The trees lowered their heads to the earth. Jālāndharī picked fruits from the trees and gave them to his son. On his reciting the mystic syllables once more, the trees raised their heads and resumed their previous positions. This miraculous sight was witnessed by Mayanābatī, the mother of Gobindacandra, who was sitting in her parlour some distance away. She realised at once that Hādipā was not a sweeper but a *niddh* in disguise, and vowed to make Gobindacandra his disciple.

Mayanābatī went to the court to tell her son that he was destined to die at the age of 19 and that before he attained that age he must acquire 'knowledge' (*jñāna*) by becoming a disciple of Hādipā. Knowledge would immortalise him. Gobindacandra was unconvinced of the power of knowledge. 'If knowledge could make human beings immortal, why did my father die?' he asked. In answer to his question Mayanābatī related the story of the death of Māṇikcandra, his father, and of how she acquired knowledge from Gorakṣanātha.





One day when Mayanābatī was returning from school, Gorakṣanātha accompanied by 1600 Yogi asked her for alms. Mayanābatī gave them rice to eat. Pleased with the gift Gorakṣanātha bestowed 'Great Knowledge' (*Mahājñān*) upon her thus immortalising her for four yuga. After her marriage to Manikcandra she wanted to pass the knowledge over to him but he refused to accept his wife as *guru*. So Mānikcandra died despite Mayanābatī's efforts to save his life each time the messenger of Yama came. Finally, the *yamadūta* stole it while she was busy in the kitchen cooking food for her husband. In the form of a bee Mayanābatī followed the *Yamadūta* to *Yamālaya* where she asked Yama to return her husband's life. Yama demanded some unburnt soil. Unable to obtain this from Gaṅgā, Mayanābatī relinquished all hope of resuscitating her husband.

Still unconvinced, Gobindacandra demanded a practical demonstration of his mother's mystic power, promising that he would become a Yogi, provided that she could prove her immortality. Whereupon Mayanābatī entered a burning house of lac and came out unscathed. Thus convinced, Gobindacandra expressed his willingness to become Hādipā's disciple, but was later induced to change his mind by his queens, who disapproved of his proposed conversion.

Mayanābatī then made a further attempt to win over Gobindacandra, with a display of her even greater power. She summoned Yama's messengers and commanded them to take Gobindacandra's life. The messengers did so, but instead of bringing it to her, as she had intended, they headed for *Yamālaya* with it. Knowing she would be powerless to retrieve it, once they arrived in *Yamālaya*, Mayanābatī pursued them. After having retrieved the life from them, she assumed the form of a Brahmin and went to the palace, where she informed the grieving queens that it was within her power to restore the king's life. Once resuscitated Gobindacandra was told by his mother of how she had restored his life to prove her mystic power and that he ought now to honour his word and become a Yogi. The arguments of the queens were now of no avail. Gobindacandra rushed to Hādipā and asked to become his disciple. Promising to bestow knowledge upon him the following day, Hādipā ordered the king to go and beg

alms. Before Gobindacandra could embark on his begging mission however Hādipā, in the guise of an astrologer, hurried round the city, warning people not to grant alms to the young Yogi.

Gobindacandra therefore was refused alms throughout the city. Finally he came to Mayanābatī, who offered him alms, provided he could answer her mystic questions. When Gobindacandra proved unable to answer, Hādipā came to his aid and thus Gobindacandra was able to claim alms from his mother. Even so, Gobindacandra did not manage to convey the alms to Hādipā, for on the way Hādipā caused the alms to disappear. So Hādipā asked Gobindacandra to accompany him on a journey to a foreign land. Gobindacandra agreed and during his journey Hādipā pawned him to a prostitute, called Hirā, who attempted to seduce him. When all her wiles proved abortive, Hirā forced Gobindacandra to slave for her.

Twelve years passed. Still Hādipā did not return. Then one day a pair of birds (*iūḷa-iari*) arrived with a message from the queens. Returning to Pāṭika, the birds informed their royal highnesses that Gobindacandra was a slave in the house of a certain Hirā. Learning that Gobindacandra was plotting to escape, Hirā turned him into a ship.

Meanwhile, appraised of Gobindacandra's plight by the two queens, Udana and Palumā, Mayanābatī sank into a mystic trance and uttered the powerful syllables (*hunkāra*), by which Hādipā was reminded of having placed Gobindacandra in the custody of Hirā. Thereupon Hādipā went to Hirā and demanded Gobindacandra's return, but Hirā refused, stating that Gobindacandra was dead. Nevertheless, by virtue of his mystic power, Hādipā was able to rescue Gobindacandra from Hirā's clutches and restore him to human form.

Hādipā then took Gobindacandra on a tour to *Yāmālaya*, where he witnessed the punishment of evil deeds. Gobindacandra became even more determined to become a Yogi, in order to attain immortality. He declined to return home, but Hādipā insisted that he would do so, as a further test of his sincerity.

Once back in his capital, Gobindacandra displayed his mystic powers to his queens in order to impress them. This occasioned Hādipā's displeasure; he therefore took back *Brahma-*



*jñāna* from Gobindacandra, thus enraging the king, who ordered that Hādipā be arrested and punished by burial alive. Thus Hādipā remained buried alive for 12 years, till his disciple Kānupā came and rescued him.

Gobindacandra now arranged a feast for Kānupā and his 1600 associates, but proved unable to satisfy their hunger, whereupon he realised that Kānupā was a *siddha*, and so he begged him for his help. At Kānupā's suggestion, three golden images of the king were built and thus it was upon these that Hādipā vented his fury when released from his earthly imprisonment. Thus it was that the life of Gobindacandra was saved and he finally became a Yogi.

The theme of the story, as presented by Durlabha Mallik, is the conversion of Gobindacandra to Nāthism. This central theme is worked out in a number of episodes, which are interwoven with the fabric of the main plot, i.e. the story of Gobindacandra-Mayanābatī and the two queens. The episodes are designed firstly to impress Gobindacandra with the power of yogic practice and secondly to test his suitability for initiation. The conversion takes place gradually, in several discernable stages. In the first stage Gobindacandra was impressed by Mayanābatī's mystic powers and agreed to seek acceptance as a mendicant, but was later dissuaded by his wives. In the second stage Mayanābatī took and restored his life and, thus convinced, he sought acceptance as a disciple of Hādipā. In the third stage he successfully endured the humiliation caused by his enslavement to Hirā, but remained attached to his royal wives. In the fourth stage, he visits *Yamālaya* and demonstrates his detachment from the queens by refusing to return home, and at this stage he is awarded *Brahmajñāna* (as opposed to *Mahājñāna*) by his guru. Subsequent events reveal that Gobindacandra still remained unacceptable as a convert, till after his meeting with Kānupā.

The Kānupā episode does not fit in with the chain of events. Is the addition of this episode intended to imply that Hādipā was incapable of escaping from burial and converting Gobindacandra by his own powers? Unlike Minanātha, Hādipā is never explicitly deprived of *Mahājñāna*. If he retained it however why was he unable to deliver himself from his earthly entombment? In Durlabha Mallik's version, the two events—the rescue

of Hāḍipā and the conversion of Gobindacandra both became linked and impossible of accomplishment, until the arrival on the scene of Kānupā, who rescues the events from the impasse they had so far reached. Had it not even for Kānupā's arrival on the scene, Hāḍipā might have remained buried indefinitely and Gobindacandra would have remained happily on the throne of Pātika till death overtook him. Thus it is Kānupā who effects the dénouement and establishes a compromise between Gobindacandra and Hāḍipā. In other words Durlabha Mallik's *Gobindacandrer Gīt* is markedly Kānupā-Bijaya.

Thus, on the basis of the version of *Gobindacandrer Gīt* presented by Durlabha Mallik, it would be possible to postulate that it was originally, not the legend of Gobindacandra, but the legend of Kānupā. In order to accept this postulation, one would have to presuppose that in the course of its transmission the story of Gobindacandra proved so attractive to successive poets that they gradually inflated it to its present form.

On the other hand, it is equally possible to postulate that the episode of Kānupā was deliberately added to the original Gobindacandra legend, possibly to glorify Kānupā or possibly for another reason, which is set out below.

Before stating this second possible reason, it is necessary to draw attention to the marked similarity existing between the version of *Gobindacandrer Gīt* by Durlabha Mallik and the *Gorakṣa-Bijaya*. In *Gorakṣa-Bijaya*, Mīnanātha is sent to *Kadalī-rājya*, in *Gobindacandrer Gīt*, Hāḍipā is sent to the kingdom of Pātika. Both these events result from Gaurī's curse. Each of the saints experience difficulties in their respective places Mīnanātha becomes a doll in the hands of women, Hāḍipā is buried alive, and both are rescued by their disciples. Mīnanātha by Gorakṣanātha and Hāḍipā by Kānupā. In each case the rescues are effected as the result of a joint consultation between Gorakṣanātha and Kānupā and in each work the rescue plans are narrated in detail. It is possible, of course, that these marked similarities in construction are fortuitous, but it would seem to us far more likely that they are deliberate. It therefore seems likely that one of the poets who remoulded the Gobindacandra legend was familiar with the construction of the Gorakṣanātha legend and deliberately modelled his version upon it.

The legend of Gobindacandra, as presented by Durlabha Mallik, consists of a number of episodes. Apart from the central story that binds the episodes together, there are 9 different episodes in Mallik's recension. The episodes may be classified as follows:

1. Demonstration of Hādipā's mystic power, 2. Episode of Mayanābati and Mānukeandra, 3. Episode of Goraksanātha and Mayanābati, 4. Demonstration of Mayanābati's mystic power, 5. Gobindacandra's begging of alms, 6. Episode of Hirā, 7. Gobindacandra's visit to the Yamālaya, 8. Episode of Kānupā, 9. Gobindacandra becomes a mendicant.

Whatever variations there are in the different recensions they are mainly in the sequence of episodes. In some recensions, particularly in the written ones, the episodes are short, compact and less in number. In the transcriptions of the oral recensions the episodes are unusually long and large in number. They are by and large moulded on the model of middle Bengali long narratives, known as Pācālī, in which the social elements i.e. birth, marriage and other events of the life of the principal character are described in greater detail.

On the basis of the mere length of the oral recensions, it has been suggested by D. C. Sen and others that there existed two versions of the legend, a fuller and an abridged one. According to them the fuller version is unquestionably earlier than the abridged one, which is presented by Durlabha Mallik, Bhabānī Dās and Sukur Muhammad. This conjecture may or may not be true. It is not unlikely that a long version, unsuitable for singing in one session, is reduced to a manageable length. On the other hand, it may also be urged that a short earlier version is inflated by enlarging the episodes and by adding more episodes to earlier ones. Whatever may be case, it is clear that with our present knowledge we cannot possibly reconstruct the earlier version of the legend from which the existing ones have emerged.

A detailed comparison of the different recensions is irrelevant here. It may however be briefly pointed out that the Bengali recensions show two distinct lines of development, a secular and a sectarian line. The resemblances between the two oral recensions are so conspicuous that they may be considered as representing two readings of one version. Bhabānī Dās's



version, although shorter, by and large agrees with the oral recensions. The two anonymous poets and Bhabānū Dās, who followed the secular line of development, are attracted merely to the story element of the legend. In their works the importance of the Yoga and the philosophy of Nāthism seems secondary, if not totally irrelevant. They have not however deviated from the central theme of the story, the conversion of Gopicandra, but in treatment and temperament they are more secular than sectarian. The recensions of Durlabha Mallik and Sukur Muhammad follow the second, the sectarian, line of development. The stories of these two are almost similar, the difference is in the order of the episodes. Of the two, Durlabha's version is more sectarian than Sukur's, which seems to be a compromise between the two lines of development. Durlabha and Sukur are nevertheless the only two poets who were familiar with the Kānupā episode. If sectarianism is the criterion against which the purity and the authenticity of the recensions are to be judged, Durlabha Mallik's *Gobindacandrier Gīt* should be considered as more authentic than the others.

### VIII THE NEPALI RECENSION

*Gopicandranāṭaka* is the only work found in Nepal that deals with the legend of Gopicandra. If the date of composition of *Gopicandra Nāṭaka* is correct, it is the earliest recension of the legend so far discovered. The legend as found in the play is as follows:

*Act. I. Scene. I:* After the two *śira-stotra*, the first in Sanskrit and the second in Bengali, King Gopuandra enters with his two queens, Udanā and Padumā. Their appearance is announced by a song, sung presumably by the *Sūtradhāra*, with words: 'Here comes the king of Bengal, Govindacandra, son of Rūpacandra and Macyāvatī, with his two queens'. Addressing the queens, the king says that he is the king of Bengal, a land renowned for its heroism and virtue. In reply, queen Udanā says that she is Govindacandra's wife and that her beauty is the reflection of the glory of her beloved husband. After these introductions, the king decides to go to the court.

*Act. I. Scene. II:* Khetu, Kalingā and Bhāgīkhora enter and introduce themselves in turn, Khetu as the king's chief minister, Kalingā as the *Mukhe kotabara* (— *mukhya kotāla*) 'chief inspector of police', Bhāgīkhora does not mention his precise office but describes himself as a very happy man who lives for the pleasures of killing, burning and plundering. The three then agree to go to the court for an audience with the king.

*Act. I. Scene. III:* Baṅgakumāra enters with his two attendants, Ānandamahothā and Nirānandadvārī. Baṅgakumāra claims to be a famous man, capable of devastating his enemies with his anger. His attendants describe themselves as his servants. Baṅgakumāra asks them to accompany him on his journey to the kingdom of his enemy, Gobindacandra, where he intends to create disturbances. The two servants readily agree.

*Act. I. Scene. IV:* The king asks Khetupātra and Kalingā to go out into the country and to make a report on the condition of the people. Khetupātra and Kalingā carry out the king's order and the king goes to have his bath.

*Act. I. Scene. V:* Ahināyaka, Mahināyaka and Nahināyaka enter. Ahināyaka describes himself as king Gobindacandra's milkman. He earns his living by selling milk, butter and sour-milk. A *thāru* also appears. He wants to buy milk and butter from Ahināyaka in exchange for paddy and rice. But as the transaction begins, Baṅgakumāra enters. He quarrels with Ahināyaka and fights with him.

*Act. I. Scene. VI:* Khetupātra, Bhāgīkhora and Kalingā enter to report to the king that under his efficient administration the people of the country are living happily. Apparently pleased with the news the king asks his queens to make preparation for his daily worship. When the preparations are complete, the king says his prayers. Khetupātra appears again to report that there will probably be a disturbance in the country. Immediately after this, Ahināyaka comes in with the message that one Baṅgakumāra has plundered and burnt part of the country, causing great distress to the people of that area. The king wants to go and fight Baṅgakumāra but his queens advise him to send Khetu instead, with an army of 9 lacs of soldiers. The king agrees to this, and issues a command that the soldiers of Bengal should assemble immediately with

their equipment. Those who do not join the army will be punished. A butcher communicates this order to the people. The army is assembled and the king orders Khetu to march against Baṅgakumāra.

*Act. I. Scene. VII:* The entrance of Mayanāvati is announced in a song which says: 'Here comes mother Mayanāvati, who has seen the signs of anxiety on the king's body which is as soft as the petals of *campaka* flowers.' Addressing the *bhāevindī* (lit. 'brothers', presumably the audience assembled to watch the play) Mayanāvati says that her illusions have been dispelled by the light of knowledge. Wisely devotion is her religion; her body is pure, and she is known by the name of Mayanāvati. She is now on her way to meet her son, Gopīcandra. Mayanāvati's speech is followed by another song: 'The mother of Gopīcandra goes to say a few words to her son'.

*Act. I. Scene. VIII:* Khetupātra and Baṅgakumāra exchange a few angry words. The Baṅgakumāra tries to bribe Khetu with an offer of friendship. Calling Khetu, his friend, he persuades him to accept a necklace of pearl as a token. Since Baṅgakumāra has appealed to him as a friend, Khetu agrees to run away without a fight. Kalingā and Bhāgīkhora then go to the king to report that the wicked and evil-minded Khetu has run away from the battle. Baṅgakumāra claims that he has won a victory over Gobīndacandra's army and returns, very pleased, to his home Surapurī.

*Act. I. Scene. IX:* Khetupātra comes to the court to tell the king about the battle. He reports that his army of 9 lacs of soldiers has been completely routed. But then Kalingā and Bhāgīkhora appear to give a true account of the fight. They say that Khetu, the evil-minded chief-minister and commander-in-chief, ran away from it and did not behave as a true servant of the king. The king orders Kalingā to kill Khetupātra.

*Act. I. Scene. X:* Yogis arrive from the different regions of the country. Each Yogi is described in a song: the Yogi from the eastern region is bald, the Yogi from the south consorts with women, and the Yogi from the west eats *sothi haridrā*. Not only is he ignorant of yoga, but he lives with yoginī. The Yogis repeat these descriptions of themselves in





prose. After this, the Yogi from the west suggests that they should go to visit the Yogi Jālāndharī. The others agree.

*Act. I. Scene. XI.* Kalingā tells Khetu that, acting on a royal command, he is going to bind him and cut him into pieces as a punishment for his wickedness and treachery. Khetu replies in a song: 'Kalingā and he are great friends. Why does not Kalingā feel pity for him and save his life?' At this point the queens enter. They too sing, pleading for Khetu's life, in exchange for which they offer a valuable jewel to Kalingā. Kalingā, addressing the *bhācbrndī*, says that, in accordance with the wishes of the queens, he has not killed Khetu, and now, having killed a goat, he will take some blood to the king as evidence of Khetu's execution. Kalingā goes to the king and reports that Khetu has been killed, whereupon the queens reproach the king for having ordered this. In another song they say that since the king has killed a man as important as Khetu, the chief minister, tomorrow he will probably kill the *kotabāra*, and the day after tomorrow, all the great sages. Who will be left for him to enjoy life as king with. He kills his servants without reason, and things will go very badly for Bengal. Maenābatī now appears to ask what the king is doing. The king greets his mother. Puniyā enters. He describes himself as king Gobindacandra's barber, on his way to the palace. Maenābatī calls her son to one side and says that she has something to tell him. The king allows her to speak, and she sings: 'What is the beauty that you see in the mirror? This beauty of your body and its youth will not last for ever. Your father was even more handsome than you are and he has now become ashes. Beauty and youth are mortal'. Hearing these prophetic warnings Gobindacandra is troubled and asks how he can be rescued from the wealth and enjoyment in which he is now immersed. Maenābatī gives more examples of the transitory nature of human power and wealth. Karpśa was a powerful king; he had 16,000 gopis in his palace and his power was even greater than that of Indra. Yet all these came to an end. Where have those powerful kings gone? Gobindacandra begs his mother to tell him of a way in which his body might be made immortal. Maenābatī advises him to send his chief minister to look for a 'perfect man' (*siddha puruṣa*) from whom he should beg the knowledge



of how to survive by turning his mortal body into a yogic body. To this suggestion Gobindacandra replies that he has killed his chief minister. Who can he send to look for a Yogi? Maenābatī tells him that Khetu is not dead, and that the queens have hidden him in their rooms. They will return Khetu to him. Thus they do, after the king has offered them an under garment of pearl and a seven-stringed garland. The king sends Khetu to look for a 'perfect man'.

*Act, II. Scene, I:* The second act begins with a song in which the author pays his respect to *ādi nirañjana*, Brahmā, Viṣṇu, Mahesvara, Mahāmayā, Lachimi, Sarāsatī, Gaṇapati, Vasudeva, Janārdana, Hari and Keśava.

Jālandharī enters and says that he has learnt the mystery and knowledge of yoga through the kindness of his *guru*. As he sits down to rest, spreading out the mat of skin, the Yogis from the east, west and south arrive. Jālandharī asks each Yogi in turn to describe his own area. The Yogi from the east begins by saying that there is little for him to add to Jālandharī's knowledge of his region. Nevertheless he will describe what he knows. In the east there is *odiyāna kṣetra* which is like heaven. In that region there is *gaṅgā sāgara*, *jagannātha rāya*, *konārka tirtha*, etc. Thus the Yogi from the east gives a long list of the principal *kṣetra* and the presiding deities. When the Yogi from the south is asked to describe his region, he says that the southern Yogis take pleasure in food. He gives a long list of foods and the names of the places from which they are obtained. The Yogi from the west also describes his region.

Khetu appears and gives his impressions of the various Yogis that he has examined. The Yogi from the east suffers from diseases which has caused him to lose his hair. He has no knowledge of Yoga. Neither has the Yogi from the south, and he consorts with women. The Yogi from the west is also unsuitable. The Yogi from the north, i.e. Jālandharī seems to be the one who has attained perfection. Khetu goes to this Yogi and asks him to accompany him to the palace of Gobindacandra. The Yogi refuses to go with Khetu. The Yogi sings a song which says: a tree on the bank of a river and a man in the company of women have no hope of life. A Yogi is superior to king. Khetu appeals to the Yogi saying

that he has journeyed across the rivers and mountains especially to take him to the palace, and that the Yogi's refusal is unkind. The Yogi then agrees to come.

*Act. II. Scene. II:* Khetu tells the king of the impressions he has formed of the Yogis from the east, west and south. At last however he was able to meet Jalandharī, Yogi from the north, who is, in his opinion, a perfect Yogi. Khetu suggests that the king should sit at the feet of Yogi Jālandarī. The king orders his *kotabāra* to test the Yogi. The test is an elaborate one which consists mainly of explanations of the significance of *topi*, *jaṭā*, *mudrā*, *śingī*, *pātra*, *kanthā*, *bibhūti*, *ghorī*, *rāthī* and *chāla*. Finally, *kotabara*, informs the king that the Yogi is a genuine one. The king then orders the Yogi to be killed (probably in order to have a practical demonstration of his mystic power). The king's minister raises his sword to kill the Yogi, but the sword does not fall on his head. The Yogi is thrown into the sea with stones tied to his arms but he does not drown; he sits on the sea and meditates. He is thrown into the fire but his body does not burn. When it is proved beyond doubt that the Yogi is genuine, the king sends for him. The Yogi refuses to come, saying he is a poor Yogi who lives by begging and he has no business with the king. The king therefore comes himself to meet the Yogi, and they exchange questions and answers on Yogic practice. The king says that, following his mother's advice, he wants to become a Yogi. Jālandharī replies that the king will not be able to give up power, wealth and enjoyment to which he is accustomed. Gobindacandra is however firm in his intention. They then agree to play a game of dice. The condition of the game is, if Gobindacandra wins, Jālandharī will work for him as a servant in his place, if Jālandharī wins, Gobindacandra will accompany the Yogi as his servant. Jālandharī wins the game and insists that the king should keep his promise and become his servant. The king agrees to do so.

*Act. II. Scene. III:* To test the strength of the king's mind Jalandharī describes in detail the sort of life a Yogi is expected to lead and concludes that Gopīcandra who is not used to this hard life is not a fit person to become a Yogi. But Gopīcandra remains firm and repeats that it is the wish of his mother that he should become a Yogi. Now that he has



in Jālandharī a kind *guru*, his *mund* is made up. When Jālandharī is satisfied that this is so, he tells the king the story of *sapta pātāla* and *sapta svarga*. Then follows a dialogue between Jālandharī and the king in which they discuss the system of yogic practice. Jālandharī points out to Gopīcandra that in the past powerful kings have died and have been turned to ashes. He speaks first of Rābana who lived in a capital city built in gold. Rābana had a devoted wife, Mandodarī his brother was Kumbhakarna and his son Indrajit. Yet even such a king as this could not escape death. There was a king, pious and virtuous, named Bālī, in the city of Kiskindā. He fought his brother over the possession of a woman and so he was killed by the arrows of Rāmacandra. Here in Bengal, too, there was a king named Candrakīrti. He has died and his kingdom only remains. Finally, Jālandharī warns Gopīcandra that if the latter wishes to acquire the knowledge of Brahma, he must give up all his treasure to the Brahmins and renounce the pleasure of the company of women. He must live a life of total detachment.

The queens enter and ask why the king is neglecting his royal duties and living with a Yogi. The king draws their attention to the Yogi Jālandharī, telling them that he was discussing Śāstras with him. The king then arranges a feast for Jālandharī. The latter says that the king must go away with him at the very moment he blows his *śrngī*. The feast is arranged, and at the king's order his Bengali subjects bring food for it. Blowing his *śrngī*, Jālandharī summons the Yogis from the east, west and south to join him at the festival of *Yogī-cakra*. When the Yogis are assembled, they pray; after the prayer they enjoy the food.

*Act. II. Scene. IV* When the king is resting in the palace and the queens are asleep, Jālandharī blows his *śrngī* and the king comes out to join him. They both go to a quieter place. When the queens realise that the king has disappeared they send Kalingā to look for the king.

*Act. II. Scene. V*: Jālandharī and the king begin a long discussion on Yogic practice. The king asks questions and Jālandharī answers them. Kalingā enters, followed by the queens. The king is surprised to see the queens in the quiet forest. They ask the king why he is here with a Yogi, and he

replies that on his mother's advice he has chosen this life. The queens want to come with the king as his cooks. The king refuses to let them. Jālandharī says that now, that his queens have appeared, the king will not be able to become a Yogi. Hearing this the queens insult Jālandharī, making him angry. The king tries to calm the queens, saying that he has realised the true nature of the world, and that they should go home. The queens calm down and plead to Jālandharī with soothing words. But Jālandharī says he has not come to the king on his own will. The king invited him to come and now if the king changes his mind, Jālandharī will gladly go back. Jālandharī says to the king 'you live your comfortable life with U'danā and Padumā, I have no business with you'.

*Act. II. Scene. VI:* Gopīcandra receives the *mudra* from his guru. He receives *bibhūti* to smear, *kamthā* to wear, *śrīṅgi* to blow, *topi* to wear on the head. He also receives *phori*, *patra*, *lāthi*, *chālā*. After the conversion Gopīcandra, now called Śrīṅgārpā, goes out in the city for begging alms. Although Gopīcandra is dressed as a yogī, his queens recognise him as their husband. Gopīcandra hurriedly returns to report to his guru that he was recognised by the queens. The Guru advises his disciple to have the true knowledge firmly established in his mind. The true knowledge only dispels 'illusion'. With this advice the guru leaves for a world tour.

## GOPICANDRA NĀṬAKA

om namo nṛtyanāthāya<sup>1</sup> ॥

udyacandrārddhacūḍo<sup>2</sup> viśadhara-valayo dvīpicarmottariyo  
bhūtapretadisaṅgo vṛṣabha-tanugato gaura karpūra-kāyaḥ<sup>3</sup>  
pañcasyo<sup>4</sup> bhāra-netro<sup>5</sup> damaru-japadhara maṅgalāja-nātho<sup>6</sup>  
hādāruṇḍāṅgadābho navalasakulalah<sup>7</sup> pātu vo nṛtyanāthah |

atha gopīcandra nāṭaka likhyate<sup>8</sup> 1

śūnya me gauḍa-mālaba<sup>9</sup> e 1

jaya īsarā

hārana trijagata dukhabhārā 1  
bhūṣana bhūjagarāja cuḍamālā  
paridhana<sup>10</sup> bāghari<sup>11</sup> chālā<sup>12</sup>  
saṁvara tripura asura saṁhārā  
mahimā tora apārā 1 dhru  
nupura jhuma 2 saraṇa<sup>13</sup> sacārā  
nava rasa bhāba bikārā  
nācaya śamkala<sup>14</sup> parama sukumārā  
kara śiba bhagatu udhārā

rājārāṇihman 3 praveśa 1

bibhāsa ॥ e ॥

causaṅhi māvā re pūjaba<sup>15</sup> guṣāuni  
sarāsati<sup>16</sup> māvā pūjaba guṣāuni

basanta-godaḡiri ॥ e ॥

sonāro maṇḍapa he ruperō patasāra  
anaṅga<sup>17</sup> tuṅgivā rājā dilo aṅgasāra  
bā (fol. 1a) pa rupacandra he macyābati<sup>18</sup> mae  
jāro kokhi<sup>19</sup> janamiyā<sup>20</sup> bolāilo rāc  
āilo he gobīndacanda haṅgero adhipati  
udana padumā laiyā keli karanti

rājā 1 ahe udana padumā hamāra bacana suno

u.pa. ॥ mahārājaśvara ājñā karo

॥ ślo ॥

go. 1 rakṣā-rakṣa-vipakṣa-vikṣaya-karah śrīkrṣṇa-sevāparo  
bhūpāmbhoruhaphullam-eva dinakṣīrī-rājavṛndeśarah ॥



yāvadvaṅga-vibhuṣaṇā bahu-guno-gāmbhīryya-sauryyākaro  
gopicandra-mahīndra-sundara-tanurvasu<sup>21</sup> sarvāpari ।

etādṛśa baṅgera deśera adhipati gopīchandra nāma rāja amī ।

udanā-padumā । ahe prabhu hamāra eka bacana abadhāna ho ॥

go. udanā padumā sarbathā

u.pa. candrānanācikula coditaśrī  
śvāmi-kara-dyutimatī jalajāyatākṣī  
udiyotthā prthu<sup>22</sup> nita[m]vavati sumadhyā  
sāham tava priyavadhūr-udaneti nāmnā ॥

*nehmasam thva :*

rā. . satya kahilena (fol. 1)

rājā dhanya 2 ije lalitāpuli<sup>23</sup> ati manohara ।

me । saurī । ekatārī rupaka ।  
kailāsa itara lalitāpurī {ije}  
sambara ripu ari suddhu<sup>24</sup>-narahari-rāje ॥  
anupama lekṣmā girirāja samāne  
te daraśa dhane prajā prathama samāne ॥  
hema pranālī maṇi maṇḍapa<sup>25</sup> gopināthe  
punu adhikārī āche deha gopināthe

ra. । ahe udanā padumā ethā thākite kārya nā āche[1] hamāra  
daśana<sup>26</sup> ni[mitta] bistara loka āsiba[1] sabhā karite jābo  
caro ॥

u.pa. ahe mahārājesvara bijai ho ।

me ॥ bhoparī ॥ e ॥  
cali gela nrpa ānande re  
rudanā padumā laiyā keli karanti ।

*kona bhāsā hūathuthem .।*

॥ 10<sup>27</sup> ॥ ।

*praveśa khetu-kahṇḇā-bhāgikholaḥmam 3*

[khetu] || rāja bijaya varjatī<sup>28</sup>

bhūbana sundara rājā gopīcanda nāme  
tāro paricāraka khetupātra hame '  
rupa labi<sup>29</sup> sama daśarathe  
bipakṣa dahana<sup>30</sup> kara kare bāṇa hāthe |  
bibidha amṛtagaṇa bipina dahane  
badhūbr̥nda salaṣija<sup>31</sup> (fol. 2a) bhiṣama kilane ||

khe. || ahe kaliṅgā koṭabāla bhāgīkhola hamāra bacana suno ||

ka.-bhā. mahāpātra āpaṇāra je ājñā '

|| ślo ||

khe. guṇena<sup>32</sup> vācā vala-rūpa-tejasā  
tulyopamā yasya na vidyate kācu<sup>33</sup> |  
vicakṣaṇo vīrataro viśeṣataḥ  
khetuḥ prasiddhaḥ sacivo hāmāgataḥ<sup>34</sup>

mahārājā gopīcandrera khetupātra nāma muṣya mantrī amī ||

ka.-bhā. ' mahāpātra yathārtha '

ka. | ahe khetupā bhāgīkhora amāra eka baca[na]  
abadhāna karo ||

khe.-bhā. ' kaliṅgā sarbathā

|| ślo ||

yasyākhyayā bhūmitale samaste  
prakampamānaṁ hr̥dava[m] ripūṇāṁ |  
vaṃgeśvarasyānucaro mahātmā samāgato haṃ  
viditaḥ kaliṅgaḥ ||

baṅgadeśera adhipati mahārājāgopīcandra [I] tāla mukhe  
koṭabāra kaliṅgā nāma amī āche

khe.-bhā. bhala<sup>35</sup> kaḥlena

bhāgīkhorayā ||

ahe khetu mahāpātra kaliṅgā koṭabāra  
eka bacana abadhāna (fol. 2b) ho



khe.-ka. sarbbathā kaho

bhā. || | ślo<sup>348</sup> ||  
 samasta loka bhādhiyā dādhiyā<sup>34</sup> lūtivā āniyā  
 emana 2 karma kaliyā sukha bhoga kariyā thākilo  
 amāra samāna bhāgīkhora nāma kaona ache ||

khe. | ahe kaliṅgā kotabōra tomāra amāra rājā je  
 gopīcandra āche tāra darśana kalite<sup>35</sup> jāibo calo ||

ka. || je ājāñ ||

|| me || barādī ||  
 apuruba rājā bauthe bhabane  
 jāte banda[nā] kare rājāro caraṇe

jaba konasa bhāsā hnathuthe khaba konasa kaliṅgā  
 bhāgīkhora baba ||

ahe khetupātra ami jāibo tonū paścāta āgamana karo ||

|| khemam ||

|| lu 2 ||

praveśa baṅga kumāla | ānandamahathā nirānandavārihman 3

|| pahādiyā || e ||  
 rpu<sup>36</sup> dala gaja matha samala<sup>37</sup> bilāse  
 mrgapati bikrama kirti bakhāne  
 āilo he baṅga kumāla jagata bakhāne  
 madana sadrśa rūpa bidita bhu (fol. 3a) bane |

baṅg-ku. | ānandamahathā nirānandavāri amāra  
 baca[nā] suno ||

ā.-ni. | ahe mahārājeśvara āpaṇāra jemata ājñā |

rā. || ślo ||

yasva krodhena<sup>38</sup> śatrūnām dhvastadarpa[h] prajāyato  
 nāmnā vanga-kumārohaṇi bhuvī khyāta-vikramah ||

ā.-ni. | mahārājeśvara bhala<sup>39</sup> ājñā hailen<sup>40</sup> |



- ā. || ahe baṅga-kumāla āpaṇāra cākala<sup>12</sup> madhye  
 aneka drabya bastra paṇbhoga kariya saṅgrāmabise<sup>13</sup>  
 samasta śatru jiyā thākilo amāna samāna ānanda-  
 mahathā kona āche |
- baṅ. | ānandamahathā satya kahulen
- ni. | ahe baṅga-kumāra amī nurgati kīgāla nā  
 āche tomāra sebaka madhye mahābalistha hāthira  
 samāna bala emana marda nūrānanda dvāri amī āche ||
- baṅ. || satya kahulen |
- baṅ. | ahe ānandamahathā nīrānandadvāri gopīcandra rājā  
 amāla parama bauri āche tāra rāyyabiṣa utpāta  
 kalite jāibo calo ||
- ā.-ni. | (fol. 3b) āpaṇāra jemata ājñā  
 || rāja bijya || jatī ||  
 calo jāibo ānandamahathā nīrānanda dubāri<sup>14</sup>  
 murūṣa<sup>15</sup> mānte jāibo baṅgara kumāre |

*kona bhāsā hnathuthem |*

|| lu 3 ||

*rājāpani hnathume na baba ||*

cali gelo nrpa<sup>16</sup> ānanda<sup>17</sup> re !

*kona bhāsā hnathuthem .*

go. || ahe udanā padumā ethā sabhā kaliyā<sup>18</sup> thākibo ||

u.-pa. | ahe mahārājesvara āpaṇāra je icchā |

*khetupātra baba ||*

me || barādī || e ||

apuruba rājā baiṭhe bhabane hnathu me

|| *kona bhāsā* ||

ahe bhācbindī amī rājā gopīcandrera darśana  
 karite jāibo

ahe mahārājesvara tomāla<sup>19</sup> caraṇe namaskāra ||



go. ahe khetumahāpātra etihā āso

khe. ॥ je ājñā ।

*kalingā baba ।*

me ॥ korāba ॥ pra ॥  
bandibo caraṇa amā rājā baṅgeśvare<sup>20</sup>  
tābe to jāibo anū phire ghare<sup>21</sup>

*kona bhāsā ॥*

ka. ahe bhāgīkhola rājā gopīcandera darśana  
ka (fol. 4a) nte jāibo calo

ka.-bhā. ahe mahārājeśvara amāra dvahāra<sup>22</sup> ।

go. ahe kalingā koṭabāra etihā āso

ka. mahārājeśvara sarbathā

go. ahe<sup>23</sup> kalingā koṭabāra deśera carcā karite jāo<sup>24</sup> ॥

ka. । mahārājeśvara je ājñā

*namaskāryā drābam ॥*

। śrī ॥ co ॥

are 2 bhāgīkhora dekho dekho rājābajāra  
rājasebhā bilaba<sup>25</sup> nā kare ।

ka. । ahe bhāgīkhora rājāra ājñāte deśa carcā  
karite jāibo calo ॥

bhā. ॥ sarbathā ॥

*konasa ॥*

go. । ahe khetu mahāpātra deśera kī kī bhāba āche  
tomī deṣite<sup>26</sup> jāo ॥

khe. । mahārājeśvara jemata ājñā ।

*khetuna namaskālayā drābabam*

॥ me ॥ kauśika ॥ pra<sup>26</sup> ॥  
 nagara<sup>27</sup> caritra amī deśilo bistare  
 brāhmaṇa maṅgala padhe<sup>28</sup> ajaya nagare<sup>29</sup>

ahe bhācbindi mahārājā gopīcandreto ājñāte  
 deśera carcā bhāba dekhiyā<sup>30</sup> jāibo

*konasa* ॥

go. ahe udanā padu[mā] amī a (fol. 4b) snāna karibo ॥

॥ me ॥ hasanta ॥ e ॥  
 keśa dhara<sup>31</sup> pāni na keśa subeśe  
 rājā gopīcandra pālṁkite baśe ॥  
 āso he udanā karibo sanāne  
 āso padumā tābula<sup>32</sup> jogāe

go. ॥ ahe udanā padumā deha pūjā karite jāiba calo ॥

u.-pa. ॥ rājesvara sarbathā ॥

॥ me ॥ kedārā ॥ pra ॥  
 jagā buli bhamara phedāela rāmā  
 tuba mukha-kamala lobhāc  
 tohe dhani saba bara nāgarī  
 rāmā rupe jaubane guṇe āgarī  
 duse 2 bhamarā bhūla  
 rāmā lubudhala mālātī kalaphula ॥  
 lubudhala na tejae tāsā  
 rāmā adhara madhūra madhū āsa  
 harakhī ka[ra]ha madhū dāna  
 rāmā karao madhūpa madhūyāna ॥  
 bidyāpati kabi gāba  
 rāmā bhamara palatī<sup>33</sup> nahi āba<sup>34</sup> ॥

*kona bhāsā uthyaṁ* ॥

॥ lu 4 ॥

*ahināyaka nahināyaka mahināyaka srahmaṇ 3 baba* [.]

॥ me ॥ pahaḍiyā ॥ pra ॥  
 ahināyaka āilo he ॥  
 ahināyaka nahināyaka mahināyaka re ॥



ā. ahe mahīnāvaka mahārājā gopīca (fol. 5a) ndrera  
ahīnāvaka nāma gohāra<sup>41</sup> amī āche chi ghṛta  
dadhi dudha beciyā thākite jāibo calo<sup>1</sup>

*konasa* || ahe ethā dhai dudha beciyā thākibo

*thāru baba* [ ] me || dhānāśrī | e

dhāna<sup>42</sup> jhātiyā jhāti badhara pūbā 2 ||  
kukula<sup>43</sup> codo bāpa dohāe |

ahe bhāi tumī amī gopicanrera thāru āche chi  
dhāna cāura<sup>44</sup> beciyā dahi dudha khojte jāibo |

*konasa* ||

thā. || ahe ahī nāyaka kī kariyā thākilo chi dhāna  
cāura leo amāke dahi dudha deo |

*baṅga-kumāra baba* | *hnuthumena baba koṇa bhāsā*  
*hñathuthem* ||

baṅ. || ahe āju kathā jāibo<sup>45</sup>

*lutayaka* | *thārūpani hālā* |

hāe 2 kī hailo ||

*ahīpani senahatakā* ||

ahe dūṣṭa baṅga-kumāra āju kathā jāibo<sup>46</sup>  
amāra bacana sūno ||

| me | pahaṭiyā |  
dūṣṭa baṅga-kumāra āju kathā jāibe  
māriyā pathāi<sup>47</sup> tumi jamena<sup>48</sup> dubāre ||

baṅ. | ahe pāpiṣṭha ahināyaka āju kathā jāibo  
amā (fol. 5b) ra baca[na] suno ||

|| me ||

dūṣṭa ahīnāvaka ahi mahi nahi  
māriyā kāṭiyā dibo tomāra śarīre ||

ebā pādhakam hālāba ahināyakapani besya gvāhāliphonabam ||  
pyarikṣaka ||

baṅga-kumāra ahe ānandamahathā nirānandadvāri ethā  
khaneka bīrama kariyā thākibo āso

ā.-ni. || āpaṇāra icchā ||

|| lu 5 ||

rājāpani<sup>13</sup> baba ||

|| kedārā || pra ||  
jaga buli bhamara phedālea hñathume ||  
kona bhāsā utthem ||

go. || ahe udanā padumā khetupātra kalingā kehne  
nā āsilen<sup>12</sup> ||

u.-pa. || māhārājeśvara akhane āsibek<sup>13</sup> |

khetu baba

|| kauśika || pra ||  
| nagara carita | ahe bhāebṛndi<sup>14</sup> rājāra  
ājñāte deśera bhāba dekhīyā āsilo se bṛttānta  
kahite jāibo |

koṇasa || khetuna na[ma]ikārayā dīābacon |

rājā | ahe khetupātra tumi gāṅgāyā<sup>15</sup> bārtā kaho ||

khetuna | nagara caritraguli me bhāsā hlādrā || (fol. 6a)

kalingā baba ||

|| korāba || pra ||  
bandibo caraṇa amī |

ahe bhāgīkhora mahārājāra ājñāte deśa carcā  
kalyā āsilo se bṛttānta rājāra agre kalite<sup>16</sup>  
jāibo calo ||



bhā. || bhala calo !

konasa kalingāna rājū jōholayā dīābacom

rajā ' ahe kalugā kotahāla tumi gāvā'' kaho !

ko. ahe rājeśvara āpanāra pratāpate śakala loka  
sukhi āche !

go. ahe udanā padūmā akhane deba pujabāra  
sa[ma]sta sūmagrī karo

u.-pa. || je ājñā

|| me || rāmakaḷī ||

mrgamada ghanasāra ghūsūna sama ghase  
tulasī kusuma'' sāja aracā udeśe ||  
naibede dhiūpa dipa rājā pāsa dhare  
bangśvara'' bacane deba pūjā kare .

rāṇṭyā ahe mahārājeśvara deba puja kero'' saba  
sāja hālo !

go. ! ahe rāṇi ami deba pūjā karibo

|| me || mārū dhanāśrī || e ||

bandaño carana saroja tuhmāro ' dhru !  
śvāma śarīra kañola dala locana  
lalita'' tribhanga prāṇa pati byāro !  
je pada'' pa (fol.6b) dūma sādā śibake dhana  
sindhu-sutā urate nahi tāro  
je pada padūma param braja-bhāmini  
saraba sadava suta sudana byāro  
je pada padu[ma] tāta sūtra trāṇita  
manakra bacana prahalāda sambhālo ||  
je pada padūma param jala pābani  
sūrasari daś katata aghabhāro  
je pa[da] padūmā tāta rīsi pābani  
nigabari byādha prati taba hutāro  
je pada padūma ganu garūba greha  
duta bhava janakā ja samāro  
je pada padūma rasita bṛndābhana  
ahanisa dhari āṇigata'' ripu māro !



kṛṣṇadāsa sebaka                      pada pamkaja<sup>66</sup>  
tribidhā tāpa dukha harana hamāro

ahē rāṇi debapūjā sampūrṇa hailo    ahe khetupātra kalingā  
koṭabāra deśera carcā dekhite jāo

*khe 3 namaskārayā dīābhāṇa dabala    koṇa bhāsā*

khe. 1        ahe kalingā koṭabāra rājāra ājñāte deśera  
śubhāśubha dekhite jāibo caro

|| me || sohai || e ||

tuba mukha herayite mati<sup>67</sup> bhulāi  
āsa latā janī matu phulai  
heraite heraitē bhela ānanda  
hāthe hāthe jāse dharāe mar canda<sup>68</sup>  
tīkha<sup>69</sup> katākha<sup>70</sup> bāna kariya (fol 7a) jāna  
madanahu hāthe kāhu na hoe udhāra  
e dhanu locana apāne jhapāo  
nāgara jībāu rū<sup>71</sup> ghara jāo  
bānka bhauhe dhanu lac karu sāja  
kājere<sup>72</sup> guṇa dāe sudarṇā e majā  
e dhanu kamalini kā kerū māna  
judhārathi madhukara deho madhupā[na] ||  
sahaja nipīna pavodhara tora  
kudāre gamāola kanaka<sup>73</sup> katora<sup>74</sup>  
o janu bekaha dhanu ādha  
dekhate rasika jana pramaye pramāda

*me bhāsā ||*

ahē priye udanā padumā tomāra rūpa jaubana  
dekhiyā amāla mana bakala hailo amāra mana  
paribodha karite cāhe

rāṇi |        ahe mahārājesvara amāra bacana abadhāna ho ||

me |    rāga māṅgalāṣṭaka

tohe prabhu parasaba athira mati  
lāṁchala mukha chale dasana santati ||  
sahaje abalā hame pala jāu  
mohi upekhae tohi baḍi ajugati

ki tora piriti madhuliha bhāu  
tohara kāraṇa prabhu chāḍa (fol.7b) la  
jñātu

me bhāsā ! ahe mahārājesvara apane sāksā<sup>(1)</sup> paramesvara  
abatāra āche amī duntā strī nūrgatī tomāke  
yogya nā haibeka ||

go. ! ahe priye udanā padūmā emata nā bolo  
kriḍā karibo āsvo ||

|| basanta || jatī<sup>99</sup> ||  
sunaha<sup>98</sup> sundari kokila nāde  
lāgala<sup>93</sup> kāmaka dande '  
tohe<sup>94</sup> prabhu sundara koli nūdhāne  
bhujaha<sup>97</sup> na kara bimane !  
harinī jīnlo<sup>96</sup> tora navāne  
jīnlo cāda<sup>95</sup> badane ||  
prāna<sup>100</sup> sundara prabhu kāma sarupe  
kelite cāmura bhūpe !

ahe priye ethā sabhā kalivā thākiho ||

khetu kaliṅgā bhāgikhola baba dabarana ' koṇa bhāsā ||

khe. || ahe kaliṅgā koṭahāra deśera carcā suniyā  
āsilo se bṛttā<sup>(nta)</sup> rājāra agre kahte jāibo calo !  
ahe mahārājesvara āpanāra rāyyera bārtā<sup>(1)</sup>  
kichu utpāta haite pāre se bārtā suniyā āsilo ||

ahināyakapani (fol.8a) badabala ' koṇa bhāsā ||

mahārājā gopīcanda gvaḥāra<sup>102</sup> 3

bhā. ! ahe ahināyaka ki nimutte<sup>101</sup> gvaḥāra magiyā  
āsilo ||

ahī. ! ahe mahārājesvara amī kī kaibo akasṇārtta<sup>104</sup>  
eka banga-kumāra nāma āsiyā āpanāra rāyya  
bisa mārīvā dāḍiyā<sup>103</sup> bistara utpāta kailo ||

go. ! ahe emana utpāta abasva hailo !

ahī. || niścaya hailo |

go. | ahe udanā padumā amala bacana suno

u.-pa. mahārājeśvara jemata ājñā

me nāta dharana jati  
sājilo mac hac gae turāc tušāre je  
jujhite rāgilo mahādebi baṅgero dubāre je ||  
udanā padumā mahādebi tumi matumane je |  
ami sana<sup>107</sup> nṛpati docara nahi āne je  
sana<sup>108</sup> he ro udanā ro āre amāra utare je  
jujhite rāgilo mahādebi baṅgero dubāre je |

ahe udanā padumā ami baṅga-kumāra para  
ju<sup>109</sup> (fol.8b dva karite jāibo tumi rājagṛha  
nidāna kariyā thāko |)

u.-pa. | ahe mahārājeśvara amāra bacana abadhāna ho |

go. || marbathā |

|| me || nāta || gaṇḍala ||  
motie<sup>110</sup> cūnie cūni cūnie krapure<sup>111</sup>  
subarnna kalasa hena bapu<sup>112</sup>-dharī  
cūhābathu udanā padumā dui rāṇi  
kuśala āota khetu lana jini  
pāne deho rājā kheturo hāthie  
naba lakha baṅga sopi tālo hāthie

me | bhāsā | ahe mahārājeśvara naba laksa baṅga rāyyera  
sainya diyā<sup>113</sup> khetupātra pathāo

[thāku] | maharājeśvara gopīcandra ājñā hailo kasāi  
ethā āiso re āiso. ||

khetuna salatākonana . kasāi dabala naba khetuna hādvā |

ahe kasāi gopīcandrera ājñāte sakara loka  
dākite jāo ||

kasā. | ahe thāku[ra] je ājñā |



*jaba konasa nohālā o 3*

mahārājā go (fol. 9a) pīcandrera ājñā  
hailo bangā rāyvera saṁya-saba hāthi ghorā jateka  
pyādā saba āpaṇāla āpaṇāra śāstra<sup>112</sup> sāja kariyā āiso  
re āisa ||

*khaba konasa mahārājā gopīcandrera ājñāte*  
samasta loka āiso re āiso je na ābae tūra sarbasva  
niyā sāsti<sup>113</sup> karibo turanta kariyā āisva re āisva |

*pāyaka bab hā 3 mahārājāra kī ājñā hailo 3 ||*

*khabasa dabarana jaba koṇatā buba*  
*bhāsā hāthuthem ||*

khetuyā | aḥā bhāi rājāra agre jāibo calo |

pāyakayā | aho mahārājāsvara amāra jōhāra<sup>114</sup> akhane kī  
ājñā hailo ||

go. ahe khetupātra kalingā koṭabāra ehi naba lakṣa  
saṁya niyā bangā-kumāra upara yudva<sup>115</sup>  
karite jāo ||

*hathā rabam me bhairaba 'jati ||*

calila pātra rājāra ādeśe  
bangā-kumāra keribo (fol. 9b) bināśe |

*jaba konasa |*

khetu | ahe kalingā koṭabāra rājāra ājñāte ehi  
naba lakṣa saṁya niyā bangā-kumāra upara  
jūdva karite jāibo calo |

|| me || ballārī || trimāna ||  
khetu paṭhāiyā ābe kī karibo  
calo jāibo udanā padumā sunite<sup>117</sup> jāibo |

|| lu 6 ||

praveśa mavanābatī māmā | rāja bijaya 'e |

kanaka<sup>110</sup> campakero dehe rājā tīmtā dekhiyā  
āilo mā maenābatī ||

maya. ahe bhāebrndī amāra bacana sūno

jñān-pradipokṣita<sup>110</sup> sarba mohā  
patibratā dharma pabitra dehā ||  
nāmnā prasaddhā mayanābatīyā  
samāgatohaṃ bhuvī kīrtanīyā ।

ahe bhāebrndī amī gopīcandrera<sup>120</sup> mātā  
meanābatī āche ||  
ethā thākile<sup>121</sup> kārya nāhi putrala<sup>122</sup> mukha  
dekhite jāibo ।

|| me || nāṭa || pra ||  
cali gelo gopīcandrero mātē  
kahibo bacana putraro thāe

kona bhāsā । hnathuthem

|| lu 7 || (fol. 10a)

baṃga-kumāra parikṣaṇa pihābaba hathāra baba khetupani ।

|| me || bhairaba rāga kharjjati ।  
calilo pātra kona bhāsā hnathuthem  
khetupani sehotakā ।

ahe duṣṭa baṃga-kumāra āju kathā jāibo  
amāra bacana suno ||

|| me || madhumādhava dhara jati ।  
duṣṭa baṃga-kumāra āju kathā jāibo<sup>123</sup>  
abaśya jamero ghare māriyā pathāibo ।  
ahe duṣṭa baṃga-kumāra sābadhāna kariyā<sup>124</sup> thāko ||

baṃ. ahe duṣṭa khetupātra tumī amāra sa[m]ga judva  
karite karite nā pāre amāra bacana suno ||

khe. duṣṭa baṃga-kumāra kaho

[baṃ.] । duṣṭa khetu tumi [yuddha] karite nā pāre  
māriyā pathāibo jamero dubāre a

baṇṇ. | ahe khetupātra ethā āgamana kalo ||

*bintiyā dīābanga-kumārana*

khetu. || kī ājnā hailo ||

[baṇṇ.] ahe khetupātra tomī amāra upara (fol. 10b)  
saṅgrāma nā karo tomī amāra mita hailo  
chi amola<sup>122</sup> motira malā leo

khe. ahe baṅga-kumāra amī kī kahibo tomī amāke  
mitra bolro amāke binati kaulo akhane tomāra upara  
saṅgrāma karite āge amī parāiyā jāibo |

baṇṇ. || ahe mitra sarbathā |

*nekhala kanama hatakā balvādrā hñathutthem  
me uthem khetu besebam*

koṭa. ahe bhāgikhora pāpistha khetu dosa ma[na] hayā  
palāiyā gelo || amī ekānta kī karibo se brttānta  
rājā gopīcandrera agre kahite<sup>123</sup> jāibo calo |

bhā. || sarbathā ||

*dabala kona bhāsā uthem*

baṇṇ. | ahe ānandamahathā nirānanda dubārī gopīcandrera  
naba laksa saṅya upara vudva karivā amī jitilo  
parama sukhe surapurī jāibo calo

| me || gujarī || jāti ||

parama hase<sup>124</sup> gelo baṅga-kumāra

ānanda karivā mane jāibo surapu-<sup>125</sup> (fol. 11a) -ra ||

*kona bhāsā uthem baṅga-kumāra dhum |*

| tu 8 ||

*rājāpani baba hñathume śrīrāga trimānal  
khetu pathaiya kona bhāsā uthene*

go. | he udanā padumā khetu pathāiyā bārttā kehne nā  
āsilo





u.-pa. || cintā nā karo akhene āsibek<sup>129</sup> ,|

*khetu baba dabala | konasa |*

ahe bhacbrndī saṅgrāmera bārtā rājā sane  
kahite jābo ||

*khetuna na[ma]skārayā dvāba || ahe mahārājeśvara  
saṅgrāmera bārtā abadhāna karo |*

go. || ahe khetu kaho ||

|| me | śrī | parimāna |  
prathame jujhilo amī pāeka pari rāje  
duoje paḍilo phatakāre<sup>130</sup> |  
tuoje paḍilo se je ghoclāra<sup>131</sup> rāute  
hastro nahu ubāre<sup>132</sup> rājā he

ahe mahārājeśvara saṅgrāmera bārtā amī kī kahibo  
apanāra naba lakṣa saṅya jateka samasta bināsa<sup>133</sup>  
hailo ||

go. || ahe khetupā(fol.11b)tra jaya-parājaya daiyiba<sup>134</sup> yoga  
karibo , *kalīngā baba dabala | kona bhāsā ,*

ahe bhāgīkhora pāpiṣṭha khetu dosa mana haivā  
saṅgrāma bise naba lakṣa sainā bināsa hailo<sup>135</sup>  
se bṛttānta rājāra sane kahite jābo calo ,

bha. || pāpiṣṭhera bṛttī ki kalūbo[1] calo ||

kali. || ahe mahārājeśvara amāra johāra | ahe mahārājeśvara  
ettha āgamana karo || ahe mahārājeśvara tomāra  
mantri khetupātra mukhya senāpati dosa mana  
haivā<sup>136</sup> saṅgrāma bise āge paluvā āslo[1]  
se baḍa pāpiṣṭha āche tomāra seḥaka nā hac ||

go. || ahe kalīngā satya || ahe koṭabāra chī khetu abaśya  
baḍa pāpiṣṭha āche abaśya mānte<sup>137</sup> cāhe  
tomī niyā jāo ||

ko. || ahe mahārājeśvara je ājñā |



ko. | ahe pāpistha khetu ethā ācso [1] rājāra hukuma  
hailo abasya tonū mārīte cāhe (fol.12a)

*khetuyam kona bhāsā dabala*

go. | ahe udanā padumā pāpistha khetu dosa [ma]na  
haiyā amāra naba laksa saunya binasta hailo<sup>138</sup> ||  
chī kāranate khetu mārīte paṭhāilo akhane  
antahpura jāibo calo ||

u.-pa. || apanāra je ājñā |

|| me || baḍārī || e ||

śakala saunya mora khetu nāśa kailo  
tāro minute amī khetuke mārilo ||

*kona bhāsā uthem , jabasa | khaba koṇasa rāṇiyā |*

ahe mahārājśvara apane<sup>139</sup> paścāta āgamana  
karo [1] tomāra<sup>140</sup> caraṇe na[ma]skāra[1] amī  
śighra jāibo ||

go. | bhala bhala je icchā rājābam<sup>1</sup>

|| lu 9 ||

praveśa digajogipam |

|| me || gadagārī | kharjjati ||

purūba digelo<sup>141</sup> jogī māthā nāhi cūre  
daksina digelo jogī kūnuntō kore  
paksima<sup>142</sup> digelo jogī sothi handrā khāe  
joga juguti nā jāni jogini āe |

[pū.jo.] āhā daksina jogī paścima jo(fol.12b)gī ādeśa |  
āhā daksina joṇ paksima jogī amī pūrba jogī  
āche[1] amāra marjādā māthā nā cure tamāku  
khāyā dobara haiyā thākubek[1] ehiso bhāba  
amāra āche |

[da.jo.] āhā pūrba jogī paksima yogī amī daksina jogī  
āche | amāra marjādā jogini sangā thākiyā  
sūkha bhoga karivā jnāna dhvāna ediyā thākilo[1]  
emana sūkhī gharabārī bhogī] jogī kaona āche |

[pa.jo.] āhā pūrba jogī daksina yogī paścima deśera<sup>143</sup>  
jogī sadā dhabhūra gajai khāiya kabana āra  
khaube soṭhu harikī aphima ī bastu khāiyā nācinta  
jhumariyā thākibek kichu tatva jñānakā leśa  
nā se jogī amī āche ||

āhā dakṣina jogī paścima yogī ethā thākile<sup>144</sup>  
karya nā āche jathā jālāndharī jogī thake tathā  
jāibo calo ||

pa.-da. ! guru sarbathā

pathamañjarī || e ||  
kāmālū<sup>145</sup> haite ā (fol. 13a) lo jogī gori santāpe  
rājāro kumārī bāri dilo kunī sāpe |

*kona bhāsā utheṃ ||*

|| lu 10 ||

*kaliṅgāna khetuṣyāyahayā dabala ||*

ahe pāpistha khetu rājāra hukuma tumī bādhiyā  
khaṇḍa khaṇḍa kariyā kātibo āiso | ahe pāpistha  
dosa mana khetu tomī rājadrohī sanigrāma biṣe  
chala kaṣṭa kariyā āge palāiyā āsilo[1] akhane  
tomāra kī abasthā haio |

khe. ! ahe kaliṅgā koṭabāra amāra baca[n]a suno |

|| me || dhanāśrī || jati ||

koṭabāra tomī amī adhuka pi[n]ti he koṭabāra  
dina daśa chula nāvāmati lo  
koṭabāra tumī amī boira na<sup>146</sup> mohe koṭabāla  
rājāro āratī haio chāhe lo koṭabāla  
eko bāra rakhaha jibane ro |

|| me bhāsā || ahe koṭabāra tomī amī baḍa sinehācchiṣṭa  
khetu eka bāra jiba rākhibe samcūmna kariyā  
nāri (fol. 13b) yā rākhibe ke[hne],

*rānīpani banīhmanī dabala na baba || kona bhāsā || mamāla ||*





rānī | ahe kalingā koṭabāra amāra bacana suno ||  
ko. || mahārānī je ājñā ..

| me | pathamañjari | kharjjati ||  
suna 2 kalingā amāra kacane  
eka hāla prāṇa rākho khetu deba dāne ||  
na māra 2 koṭabāra na māla parāne  
dibo toke koṭabāra amole<sup>147</sup> ratane |

|| me bhāsā || ahe kalingā koṭabāra khetu marite nā  
cāhe[1] amī antargrha madhya guputa kariyā rākhibo

koṭ || ahe maharānī amī ki kahibo āpnāra je icchā<sup>148</sup> ||  
se karo khetu leo ||

koṭa. | ahe bhācchndī rānīra ā[jñā]te amī khetuke nā mārilo ||  
akhane chāgara mārivā tāra rakata nīyā rājāke  
dekhāite jāibo | dabala || kona bhāsā hñathutthem ||

rānī || ahe khetu mahāpātra abasya rājā āsibe (fol.14a) ka  
tomī lukāiyā thāko ||

khetu solatayā || rājā baba me ||

baṅga baḍārī || e ||  
śakala saṁnye mora ||

ahe bhācchndī amāra ma[na] krorddha<sup>149</sup> hauiyā khetu  
mārīte pathāilo tāra bārtā sunīte jāibo ||

go. || ahe udanā padumā tomī ki karītechilo |

rānī || ahe mahārājesvara tomāra carane na[ma]skāla ethā  
āgamana karo ||

koṭabāra baba dabala | kona bhāsā ||

ahe bhāgīkhora rānīra ājñāte khetu amī nā mārilo[1]  
eka chāgara māriyā tāra rakata hamtra ānīlo  
rājāro jāke dekhāite jāibo calo |

bhā. || sambathā ||

ko. || ahe mahārājesvara amāra johāla[1]<sup>150</sup> āpanāra ājñāte  
[khetu] māhiyā āsilo |

rāṇī || amāra bacana suno ||

go. || āpanāla icchā ||

|| me | pathamañjarī | jati |

āju mārilo rāja khetu heno mahāpātra (fol.14b)

kālū māro koṭabāre

parasū mārilo<sup>131</sup> rājā baḍa 2 munijana

kī lauyā bhumjaha rāje

akūraṇa sebaka mārilo je ābe

bhala na hac baṅgadeśe

bāhana<sup>132</sup> purūsa ghanakā<sup>133</sup> sebaka je

tāke paṭhā jamadeśe ||

me || bhāsā ||

ahe mahārājeśvara nihkā[ra]nate āpanāla sebaka  
khetupātra mārilo ābe baṅgadeśe bhāla nā haibeka ||

mayabatī māma baba |

|| me || nāṭa || pra ||

cali gobindacanda | koṇa bhāsā hñathuthem ||

ahe putā gopīcandra tomī kī kayā<sup>134</sup> thākilo |

rājāpani sena || ahe mātā tomāra carane na[ma]skāra[1]  
ethā āgamana karo ||

māma. || ahe putā gopīcandra sarbathā nau baba ||

me || bibhāsa || e ||

āilo puniyā nāpiterā sāra

kādhe katāyā<sup>135</sup> puniyā calo dhira 2 ||

ahe bhāebṛndī suno arū mahārājā gopīcandrera

puniyā nāma nāpita āche akhane (fol.15a) anū

rājadvāra jāibo | ahe mahārājeśvara amāla jhāra ||

ī āso dekho ||

rājāna hnusakana soyā | baco | māmayā |

ahe putā gopīcandra ethā āso | amāla eka bacana suno ||

go. || mātā ājñā āpanāra |

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॥ me ॥ bibhāsa ॥ pra ॥

sarbāge<sup>133</sup> dāpūne rūpa ki pūta nihāra musa  
e rūpa jauba na] nahi sūre  
tomāla adhika chilo tomāra bapero rūpa  
polā<sup>134</sup> kailo<sup>135</sup> chālākhāne<sup>136</sup>

me bhāsā ॥ ahe putā tomāla i rūpa jaubana suthira  
nā haibek ॥

go. ॥ ahe mātā amāra bacana abadhāna ho ॥

[māma] ॥ pūtā kaho ॥

go. ॥ hasti ghorā payodhala<sup>137</sup> sāne bhaṁdūramā  
udanā padumā dui rānī horo dekho ya<sup>138</sup> bangero  
upabhoga ihāna<sup>139</sup> kateka pune [e]dā<sup>140</sup> ॥  
ahe mātā emata bangadeśera rā[jā] haiyā amīra<sup>141</sup> kī  
nistāra haibeka ॥

[māma] ॥ ahe pūtā suno ॥

kamśe (fol. 15b) ro rājata<sup>142</sup> sanade rekhāta<sup>143</sup> debageṇa<sup>144</sup>  
soraha sahāstra gopi thāke ghare  
indra jinuyā pūtā tāhāro rāva<sup>145</sup> chilo  
heno rājā gelo jama ghare ॥  
ahe pūtā pṛthibī madhya rājā sāksāta indra samāna  
teka hailo aesa masta rājā śekala<sup>146</sup> kathāgelo [ ॥ ]

go. ॥ ahe<sup>147</sup> mātā a[ba]dhāna karo

māero ba[ca]na dāmkā<sup>148</sup> ro lāgilo śaṁkā  
tumī mātā budhi moke bolo ॥  
caṇḍāla jamero bhaye prāṇa mora thira nāhi  
kemanē bhāgiyā jama rāva ॥

ahe mātā tomāra ājñā sunivā amāra baḍa trāsa hailo [ ॥ ]  
chi śarīra kaona upāyate<sup>149</sup> thira haibeka amāke  
ājñā karo ॥

[māma] ॥ ahe putā gopīcandra suno

mahāpātra pathāya parama purusa āno ॥  
māgo tāko jībana upāe ॥  
e rūpa chādi pūtā joḡ rūpa dharo je  
abaśya amara haibe kāyā ॥



ahe putā khe (fol.16a) tupātra pathāiyā parama siddha  
yogī khojao tara upadesate tomāra śarīra amara  
haubeka ehi upāc<sup>172</sup> karo ।

go. । ahe mātā amī kāla puruṣa haiyā khetupātra mārilo  
akhane kaona pathāubeka

mā. । ahe putā gopīcandra khetupātra nā mārilo<sup>173</sup> ।।  
tomāra uda[nā] padumā duntā rānī bodha kariyā  
māgo[।] khetu nuscaya āche[।] śaṃkā nā karo[।]  
amī jāibo ॥

go. । ahe mātā bijai ho tomāra ājñā amī abaśya karibo ।।  
tomāra carane namaskāra māmā baṃ ।

। me । pathamañjarī । e ।  
abadhū[ta]<sup>174</sup> cetanā kare  
i bhāba saṃsāra māyā moho jāe ।  
ceyo cetanā āmī nāda bindu rākhao  
īngalā pūngalā nārī susumanā nārī । dhru ।  
jata sata kriyā yoga āgame apāra  
aba (fol.16b) dhūta cetanā<sup>175</sup> karo ।

ahe<sup>176</sup> bhāebndī amāra putra gopīcandrake parama  
bastu upadeśa dilo palama sukhe abadhūta ce[ta]nā  
karite jāibo ॥

*koṇa bhāṣā ॥ nauyā ॥*

ahe mahārājeśvara amī jāibo ।

go. ॥ ahe puniyā ehi majura leo । nau baṃ ।  
*koṇa bhāṣā* । ahe bhāe mahārājā gopīcandra santosa  
haiyā amāke bahuta mānye kaulo parama sukhe bāḍi  
jāi ॥

rājā ॥ ahe udanā padumā amāra bacana suno ।

। me । dukhī barādī e  
hera moti mānukaro<sup>177</sup> kācūli sājiyā dibo  
āro dibo sātazari hāre ॥  
e dhana bhaṇḍāra mahādebī śakala asāre  
jīhana rahae kata kale  
muivā<sup>178</sup> pātra jiyā deho udanā sundari



tabe ro mahādebi sukhe rā (fol.17a) je kari<sup>100</sup> ॥

sunā 2 udanā ro amāra bacane

bada tumi rājāro jhuc<sup>101</sup> ॥

*me bhāsā* ॥ ahe priye udanā padumā khetupātra  
amāke jiyā deo ॥

rānī ॥ ahe prabhu khetupātra kalīngā<sup>100</sup> koṭabāra<sup>101</sup>  
paṭhāyā mānlo amī kī dibo ॥

go. ॥ ahe priye emata nā bolo ॥ khetupātra amāke  
abaśya dekhaō ॥ chi latna-mālā leo ॥

rānī ॥ ahe mahārājesvara chi khetupātra leo ॥  
*rājā khetu āndana pyākhana huyā* ॥

॥ me ॥ āsābarī ॥ pra ॥

janama saphala hairo

āju khetu pāilo ॥

*khetuyā* ॥ ahe mahārājesvara tomāra carane na[ma]skāra ॥

*rājāyā* ॥ ahe khetupātra amāra<sup>101</sup> bacana suno ॥

khe. ॥ ahe rājesvara je ājñā

॥ me ॥ dhara jati ॥

dine 2 (fol.17b) je āc tute nipada barise je

eta kālam nā jānlo manero harise je ॥

āpane mānbo pātra parajā kara kaise

abṛta padhiyā loke khāyā mare baise je ॥

sunā pātra bolo budhi kao upadeśe

kathā giyā pācho amī se mahāpuruṣa se je ॥

tābo khāo pātra jāo prasāda nuyā

mānika piṇḍa rākho<sup>102</sup> se mahāpuruṣa āniyā ॥

*me bhāsā* ॥

go. ॥ ahe khetupātra mane duḥkha nā karo amāra  
āparādha hailo ॥

khe. ॥ ahe mahārājesvara emata nā boro[1] tomāra kārya  
sebā upara amāra jibana somkalpa[1] sapkā nā karo ॥

go. ॥ ahe khetupātra tomī parama siddha jogī  
khojiyā ānte jāo[1] i tāmbula leo ॥

khe. || ahe mahārājeśvara je ājnā amī jābo tomāra  
caraṇe na[ma]skāla ||

*khetuna jogī mārabaṃ ||*

|| me || maurī || jati ||

yathā yogī (fol.18a āche pātra kariḃo gamane  
jogī khojiyā<sup>143</sup> dibo rājāro bacane |

*koṇa bhāsā ||*

ahe bhārbṛndī mahārāja gopīcandrera ājñāte parama  
siddha yogī khojite jābo |

go. | ahe udanā padumā khetupātra paṭhāiyā bārtā  
sunite jābo calo ||

|| me || barādī || e ||

jogī<sup>144</sup> khojite pātra kariḃo gamane

sūnite jābo amī barata johāre

ahe udanā padumā khetupātra jogī khojite paṭhā[i]lo  
tāra bārtā suniyā thākilo<sup>145</sup> calo |

u.-p. || ahe mahārājeśvara śighra bijai ho ||

|| lu || ||

|| itī gopīcandra prathamāṅkaḥ samāptaḥ

|| om namo nṛtyeśvarāva ||

l. atha gopīcandra dvitīyāṅko likhyate ||

śūnya me rāga śrī gaṇḍala

prathama bandibo amī ādi nirañjane

brahmā hisnu maheśvara tāhāro caraṇe ||

mahāmāvā bandibo la (fol.18b) chimī sarāsati

nāta ārādhibo sri gaṇapati ||

bandibo he amī siri kāsudeha

bandibo janārdana hari keśaba ||

*praveśa jālāndharīmam |*

|| korāba || e ||

apakva madhura rasa na bujhanti mudālōkā

samukhe rohiṇāāche<sup>146</sup> ī dui damkā |

jama jiniyā bābā amāra gamana



nāhi lo cāda surūja eḍiyā dakā  
māriyā deho pāca jana bairī  
horo āise<sup>187</sup> gurū jārandharī

*hubane* | śloka ||

antaranīscalitātma dīpakalikā svādhāravandhādibhir-  
yo yogī yuga kalva kākalanā tatvañco yo gīvate  
jñānāmōda mahodadhuḥ samabhavadyātrādīnātha svayam  
vyaktāvyakta guṇādhikanva manusam śri mīnanātha bhaje

om namo ādeśa guru kuṭhāra jāga[ ] pūrba urttara  
jāga paścima jāga dakṣiṇa jāga śrī gorokṣa jāga[ ]  
māriyā mṛga (fol.19a) utariyā chāra[ ] satva prāpta  
śabda bhukṣā divā jara bighra haraya[ ] kālīkā  
kāla bhulaba rakṣā karava[ ] jā bhandāra bhukṣā  
āśleka se bhaṇḍāra bhaṇpūra thāko[ ] prajā  
mukhe thāko[ ]

meha mallāra bariso[ ] dharaṇī suphala phalo[ ] jati  
nīrañjana satī gorakṣa jāgo  
āhā bāhā amī jālandharī jogī āche[ ] guru prasīdate  
śakala jogara jñāna tatva amī jāne akhane ethā  
kṣaneka chāra bichāvivā<sup>188</sup> thākibo[ ]  
*svahma yogī baba* . me | barāṭī | e |

kāmarū<sup>189</sup> haite ālo jogī gorī santāpe  
rājāro kumārī hārī dilo huni sāpe |

āhā dakṣiṇa vogī paścima vogī yathā jālandhara  
jogī thāke tathā jāibo calo |

da.-pa. | āhā pūrba vogī sarbathā || *kona bhāśā* ||  
āhā guru jālandharī ādeśa 2 ||

jā. || āhā pūrba vogī dakṣiṇa vogī pa (fol.19b) ścīma vogī  
tomī śakala āpanāra 2 digā giyā thāko amī āpanāra  
digā giyā thākibo ||

pu.3 | āhā gurū jālandharī sarbathā *svahma sam* ||

jā. || āhā pūrba jogī tomī pūrba digera apūrbāi kaho |

pū.jo. || āhā jālandharī gurūjī pūrba deśera apūrbāi śamasta  
apanē jānro[ ] yathā<sup>190</sup> amī ki kahibo suno |  
prathama pūrba digā madh[ ] e oḍiyāna kṣetra  
sāksāt svagapurī samāna[ ] tahi biṣe gaṅgā sāgara<sup>191</sup>

thākura dvāra jagannātha rāya koṇārka tīrtha  
 koṇārka surya kataka<sup>192</sup> banārasī deśa[1] tathā  
 bhūbaṇeśvari dehi[1] sordva<sup>193</sup> deśa biṣe sākṣī gopāla[1]  
 jhārisaṇḍa<sup>194</sup> biṣa raṁkīni dehi[1] jāyapūrī biṣa  
 baitaraṇī nadī birajā bhabānī[1] mangalakoṭa<sup>195</sup> biṣa  
 mangalā debī[1] tripurā nagara<sup>196</sup> biṣa tripurā debī[1]  
 āu baḍā baḍā ksetra kāmārūpa<sup>197</sup> ksetra tāhī  
 bi(fol.20a)sa kāmākhyā debī[1] nīlācara pūrbbata  
 brahmaputra nadī hāneśvara linga[1] kamalābatī  
 nāma deśa biṣa jalapeśvara linga siddhasvari  
 debī[1] bodāgata biṣa kalatoyā nadī kālīkā debī[1]  
 tāra nikate dāmodara kuṇḍa āche[1] tāra nikata  
 maheśvarapūra nāma nagre goraksasthāna  
 goraksa kupa goraksanātha pādukā golaksanātha  
 caurāṅginātha macchendranātha āche[1] itvādi  
 pūrba digera apūrbai amī jānīo

jā. || āhā pūrba yogī bhala kahilen ||

jā. || āhā daksina jogī tomī daksina digera apūrbāi  
 amāke kaho ||

da. || āhā jālāndharipā suno  
 daksina ksetra bhogasthala[1] yogī<sup>198</sup>  
 śakala ghara bārī bhogī  
 amṛito śakotarā<sup>199</sup> dīpakā<sup>200</sup> sanuvācokrato kamjalikā  
 rotito bārāghāta(fol.20b)-rakā kelāto kedaraikā  
 belato uḍḍaikā labhāṅga-jāyaphara-jāyapatrito  
 jābā<sup>201</sup> dīpakā marīca-pūnasupālito meghamallalakā  
 padmunīto sūphara<sup>202</sup> dīpakā ghīto mathurā maṇḍalakā  
 cāurato campāraṇakā<sup>203</sup> tamākuto sūratākā  
 mada-māsūto trirāṅgānākā rāvabhogato mebhārakā[ ]  
 guruji daksina digera apūrbāyi emana āche

jā. | āhā daksina yogī bharā 2 āhā paksima jogī tumī  
 pāscima digela apūrbāvi kaha ||

pa. | āhā guru jālāndharī sūno  
 paksima ksetra kuyilā parbata āsāpūli hugulāja  
 jagatrakrī māyā urtara thicka siddha raṁī āyā  
 soratha bhavā ujārā khamāyā capā tapa torā  
 dvāhka baithi dīpaka jā- fol.21a)-nre hunāgaḍa baithi



dānaṃ punau pāyare siddhā malyāla deśa baithiyā  
 bhyāgire puja tarahā mānakī śibarātra nagara  
 kotakī trisūla bārā hātakī keśara kāsmīrakī  
 kuṭṭā hārābatukī hori gorūmbatī kamarā cīna  
 mahācīnakī hanumanta bijayānagarakī bhairaba  
 kāsīkī pīra tūlākī mīra dīnkī parīpaṃca  
 jaṃgamakī pākhaṃḍī sanuvāsīkī dhūgoyi darbaśakī  
 agocari jogīkī pūrba roga daksīna bhoga urttara  
 yoga paścima śoga[1] guruji bistara āpane jānatā haya ॥

jā. | āhā paścima yogī satya ॥  
 thana khetu baba ॥

śaurī ॥ pra ॥  
 yathā jogī āche pātra karibe gamane  
 yogī ānyā dibo rājāro bacane ॥ (fol.21b)  
 kona bhāsā hnathuthem ॥

ke. ॥ ekhane amī pūrba digā giyā yogī khojibo ॥  
 pūrba baṃdvāpariyā ॥

| me | rāja bijaya | parimāna ॥  
 pūrurba digero yogī parīksā maya kare  
 jñāna dhyāna yoga tatva kichu nahi jāne |  
 ahe bhāyibindī pūrba digero yogī māthā nāhi cūre  
 rogī hayā thākiro ehi addha jo[gī] nā āche  
 āra daksīna yogī khojibo |

guru ādeśa | da dharmojaya ॥ me |  
 daksīna digero yogī parīksā maya kare  
 ātmā jñāna nahi bujhe kāma kerī kare ॥

ahe bhāyi daksīna yogī kāja nā āche[1] kāmīnī saṃge  
 thākiro ॥ āra paksīma digera giyā yogī parīksā karibo ॥

guru ādeśa | pa dharmojaya ॥ me ॥  
 paksīma digero yogī parīksā ma(va) kare  
 dhūntura<sup>200</sup> gajāyi khāyā jhumanyā thāke ॥



me bhāsā || ahe bhāyibindi paści-(fol.22a)-ma diga  
yogī dhūntura gajāyī [khā]yā jhumariyā thākuro[1]  
se jogī kaja nāhi | āra urttara diga giyā  
yogī parikṣā karibo ||  
guru ādeśa | u bābā dharmmo jaya ||

|| me ||

urtara parbata amī dekhuro thāme<sup>203</sup> 2  
eka yogī deśiyā bada je urttama<sup>204</sup> | me bhāsā ||  
ahe bhāyibindi chi urttara digera jogī abaśva siddha  
yogī āche [ ] anū bodha<sup>205</sup> kariyā nuyā jāyabo ||  
ahe gurūjī mahārājā gopīcandra anū pathāyiyā tumāke  
dākiren[1] tathā āgamana karo ||

jo. || āhā bābu suno ||

nadi<sup>206</sup> tīre bināsā nārī kule purīśā tāro nāhi  
jibanero āsā gangā dvādasa meghā taribeka  
abaśya pinḍa pinḍa bināsā ||  
kamalā puhupā<sup>207</sup> bhamalā<sup>208</sup> bamdi<sup>209</sup> haīro  
guḍa lobhe maṇḍī haīro māchi bhūsana agini  
jāke yārī<sup>210</sup> 2 delū manta<sup>211</sup> kernane āche  
taṃ-(fol.22b)-bā<sup>212</sup> tarī<sup>213</sup> gera tumbā<sup>214</sup> bhāsa  
rājendra mari gero yogendra hāsa  
tambā duyī sūcā  
rājendra cāhi<sup>215</sup> yogendra ucā ||

āhā bābu ami kāmgarā<sup>216</sup> jogī rājāra sane kārja  
nāhi bābā ||

khe. || ahe gurūjī tumāra kūrane aneka<sup>217</sup> parbata prthī maṇḍala  
phiriyā aneka duṣṣa<sup>218</sup> karo [ ] ematta ājñā nā karo ||  
ādeśa 3 abaśya bijai karo

jo. || āhā bābā bhāra kahilen abaśya āsiho caro ||  
ahe pūrba daksina paksima vogī rājā gopīcandra amāke  
dākuro<sup>219</sup> [ ] tathā abaśva yogī-cakra ha[be] amī śrīngī  
bajāviyā tumāke dākibo[1] tunu āyasa esane amī jāyābo |  
ādeśa de ||

yogī khetunchmam baṃ dabara |  
ahe gurūjī mahārājā gopīcandra yathā thāke tathā  
turaṃta<sup>220</sup> gamana karo |

jo. || caro bā (fol.23a) bā caro |

āhā dakṣiṇa yogi paksima yogi guru jālāndharī rājā  
gopīcandra-dākiyā gero[1] se śṃgī bajāyiyā abaśya dākire  
śṃgīra sabada sunite jābo caro ।

॥ me ॥ syāma ॥ e ॥

kārā<sup>223</sup> rāgi godari e mada māge  
hama bhari jāne mandukero thoro  
tuhme bhari deho mandukero paṇī

kona bhāsā hnathutem ।

॥ lu ॥

rājā rānī baba । hnathume ।

māru dhanātrī ॥ e ॥

yogi khojite pātra karbo gamana  
sunite jāyibo amī balata johāra ।

kona bhāsā hnathuamkayāthem ॥

rā. ॥ ahe kaṭgā<sup>224</sup> khetu pa[thā]yiyā bārtā kehne nā āsīro ॥

ka. ॥ ahe mahārājeśvara abaśya āśibe sapkā nā karo ।

khetu jogi baba daba khaba kona bhāsā hnathutha ।  
jaba koṇasa khetuyā ॥

ahe gurujī ethā saneka<sup>225</sup> chālā bichāyiyā thāko ( )  
amī (fol.23b) gya rājāke janāyibo

[jo. ॥] āhā bābu jāba ॥

khe. ॥ ahe mahārājeśvara tumāra carane namaskāra । ahe  
mahārājeśvara hamāra bacana a[ba]dhāna ho ।

' me । pahaḍivā । pra ।

purulxi diga amī cāhiro rājā he  
cahiro gamnēto kule  
yogi cāri pāca barsiyā āche  
kāro māthā nahī cūre rājā he ॥  
nimeto pātā<sup>226</sup> guñjero rātā  
pātivā kājiro haṃdā ॥  
dovī caksu tāro rohita harana<sup>227</sup>  
khāviyā indāsana gūṃdā ।

ahe purba diga madhve amī aneko yogī dekhiro tathā  
siddha yogi nā āche āra dakṣiṇa digela abadhāna karo ।

dakṣiṇa diga anū cāhuro rājā he  
daksinero sunaha siddhante<sup>228</sup> |

yogī cāri pāca basiyā āche  
nāuge payabo dānte

āra eka goṭi<sup>229</sup> parama ādhān

bhiksā maḷgi khāya [ ]

dina hairo<sup>230</sup> yogī nagarā<sup>231</sup>-(fol.24a)-nta phire

rātri hairo<sup>232</sup> bhodan thathābe<sup>233</sup> |

ahe anī dakṣiṇa digera aneka yogī dekhuro samasta

yogī sūti<sup>234</sup> saluta sūkha bhoga karvā thākuro |

āra pāścima digera aḥaḥdhāna karo |

pacchima diga anū cāhuro rājā he

pāścimero sūnaha siddhānte |

yogī cāri pāca basiyā āche

pabana karvā ādhāre

āra eka goṭi parama ādhārā

śuṇṭhi<sup>235</sup> handrā yogī khāya

amjuri<sup>236</sup> bhari sarṇḍa<sup>237</sup> diyā

caksau nuri<sup>238</sup> nāhi leya

ahe pacchima diga madhye aneka yogī dekhuro se yogī

saba dḥutura gajāvi khāyiyā jhumanvā thākiren

siddha yogī nā āche āre utara digera abadhāna karo |

utara diga anū cāhuro rājā he

utara yogise tari

hāthe raba<sup>239</sup> rāthi kādhe jhori karṇthā

horo āva so gurū jālandharī |

tejo rājā fol 24 pāta<sup>240</sup> danda siḥāsana<sup>241</sup>

dharo givā jālandharī pāva |

sukabhi haṃsamā dina siddhānta gābhav

tabe hairo pindero uddhāre rājā he |

ahe uttara diga givā anū param siddha yogī khojiyā

ānuro āpanc bicāla karo

rā. | ahe khetupātra satya dhanya 2 tumī ethā thāko āyasva

rā ahe kalīṅgā kvatabāra tumī givā yogī paniksā karo

kvata. | ahe ma[hārājeśvara] je ājñā |



*kvaṭabāraṇa jogī paṅkṣāyā hñā bhāsā | guru ādeśa |*  
*āhā yogī tumī kehne ethā āsīro ! kī kārāṇate uthiro*  
*yogī baisaba ||*

yo. || ahe bābu amī kī kājate baisibe !

kva. | ahe yogī yadi tumī nā baisibe tābe yāra<sup>241</sup> bānī boro ||

yo. || ahā bābu suno ||

baisilla thākā<sup>242</sup> bābā tribhūbana cāpiyā

dukha sukha chālā bichālā<sup>243</sup>

āpane ranḡe bābu baisilla thā- (fol.25a) -kibo

kī pucchasi bābu kaṅgāvi<sup>244</sup>

ahā bābu jadi baisibe āpana sūkhe baisibe[1] nā baisibo ||

kva. | ahā yadi tumī nā baisibe tābe jāba ||

jo. || ahā amī kemana jāyabo |

kva. | ahā yogī tumī abasva na jāyabe tābe bānī boro ||

jo. || ahā bābu suno ||

jāvite na jāvi bābu paritī<sup>245</sup> na āyasibe

rudhatī daśama dubāre

gaṅgā jamunā ekatra kariyā

pibanti śaṅkha nidhāra |

ahā bābu yadi jāvibe paratī nāsibe<sup>246</sup> bābu !

kva. | ahā dhegāvi jogī tumī yadi na jāyibai<sup>247</sup> tābe  
 maro yogī maro ||

jo. || ahā bābu kehne maribo !

kva. || ahā yadi nā maribe tābe yāra<sup>248</sup> bānī boro !

jo. || ahā bābu suno !

mara 2 paṇḍita marana haiibe mūthyā

amī se [a]mara bābu ḡoroksaro dīksā ||

amī se amara amī nahi maribe haukha<sup>249</sup>

dhaukha haukhāya | (Fol.25b)

ahā bābu<sup>250</sup> yato bada 2 paṇḍita maribe bada 2  
 dhanī maribe sukhī maribe bābā amī kāḡara  
 yogī na maribe bābā ||

kva. || ahā yogī tumī bhara yo[gī] ācha [ ] tumāra topi<sup>231</sup>  
hamāke deba [ ] hamāra rājāra ājūāte saṅgrāma jāyite  
cāhe tāra sija lāja samnāha<sup>232</sup> dhāra<sup>233</sup>  
tarahāra<sup>234</sup> samastra āche [1]  
topi na āche [1] hamāke topi deba

jo. | ahā bābu yogīra topi kehne māgiro [ ] tumāra  
yogya nā haya ||

kva. || ahā yogi yadi nā dibe tā[be] [ā]ra bāni boro |

jo. || ahā bābu suno ||

jhara 2 chatra se pūrāna bastra  
tura<sup>235</sup> bibarjita kharagera satta<sup>236</sup> |  
nandita bandita paṇḍita kāya<sup>237</sup>  
asā chatra dire śrī gorakṣa rāva  
ahā bābu yogīra topi kehne dibo [1] nā dibo |

kva. || ahā yogī tumāra jaṭā badā laṅbā<sup>238</sup> [ ] yamāna<sup>239</sup>  
gāṭā<sup>240</sup> āche [1] cora bādhukūra hamāke  
ba-(fol.26a)-da kāva haube [1]  
chi jaṭā hamake deba ||

yogī || ahā bābu tumī bhara nā āche ['] kehne yogīra  
jaṭā māgiren<sup>241</sup> ||

kva. | ahā yogi yadi jaṭā nā dibe tābe yāra bāni boro ||

yogī || ahā bābu suno ||

jaṭā tarahāra<sup>242</sup> dara<sup>243</sup> haṁdu<sup>244</sup>  
tritaya mahārāsa thira hova kamdha |  
je yogi jānava jaṭākā bhcha<sup>245</sup>  
āpurhu<sup>246</sup> karatā āpurhu deba |  
ahā bābu yogīra jaṭā kehne kādivā<sup>247</sup> dibe[1] nā dibe |

kva. | ahā yogī roṣa nā karo hamāra bada jamjāra  
hero<sup>248</sup> [1] jakhane hame ghara jāvibe  
tābe hamāra betā beti saba āyāsvā  
hamāke bada dukkha dibe[1] se hālaka kherāyiyābāra<sup>249</sup>  
nimitta tumāra mudrā hamake deba

yogī || ahā bābu yogī darśana i yeddhīyitā<sup>250</sup> mudrā tumāra  
kārya nā haya ||



kva. | ahā yogi yadi tumāra aśraddhā hairo tāra (fol.26b) bāni  
boro ||

yogī | udadhi mahadadhi upajali saṁkha  
anara<sup>271</sup> debatāra rabaya laṁkha |  
ādi nātha mola<sup>272</sup> kuṇḍara<sup>273</sup> gadhāu<sup>274</sup>  
gorakhanātha mora kuṇḍara pehnāu<sup>275</sup>  
rabi śasi duhu kuṇḍara karaṇe<sup>276</sup>  
khene sītara<sup>277</sup> khene aginina<sup>278</sup> baraṇe |  
aginura<sup>279</sup> sītala dakṣina bāhi  
phala tatva kahaya jālandharī<sup>280</sup> |

ahā bābu kehne yogīra mudrā dibe nā dibe |

kva. | ahā yogī amī<sup>281</sup> rājāra ājñāte samasta loka dākiḥāra  
[nimitta] tumāra śṛṅgi hamāke deba |

yogī | ahā bābā tumī yogīra śṛṅgi khene māgiro tumī  
bhara nā āche ||

kva. || ahā yogi yadi śṛṅgi nā dibe tāra bāni boro |

yogī || ahā bābā suno ||

śṛṅgīra śabade tribhubana kāpe  
brahmā busnu mahēśvara śaṅge |  
je yogī jānava<sup>282</sup> śṛṅgikā bheśa  
take parasana śrī gorakṣa deba |

ahā bābu śṛṅgi emana bastu ā-(fol.27a)-che |  
kehne dibo[1] nā dibo ||

kva. || ahā yogī tumī bada<sup>283</sup> kṛpana āche[1] je bastu amī  
māgiṛen<sup>284</sup> se bastu alēva nā dīren<sup>285</sup> amī rājāra  
ājñāte sakala deśa rātri dībaśa phalite<sup>286</sup> cāhe[1] śita  
mibārāṇa nimitta tumāra kaṇṭhā<sup>287</sup> amāke deba |

yogī || ahā bābā yogīra bastu kehne māgiro bābā ||

kva. || ahā yogi yadi kaṇṭhā nā dibe tābe kaṇṭhāra bāni boro ||

yogī || ahā bābā suno ||

cirikuṭi<sup>288</sup> kaṇṭhā mora biparita bheśa<sup>289</sup>  
kaṇṭhā lvā<sup>290</sup> mora birāyibo<sup>291</sup> deśa ||  
kaṇṭhā svābaya bīnsate<sup>292</sup> bāsi  
kaṇṭhā siyo punu sata-guru pucchi ||  
hātakā<sup>293</sup> suyī batakerā<sup>294</sup> dhāgo<sup>295</sup>



sīdhi budhi hābu kaṇṭhā hya<sup>298</sup> māgo ॥  
mana se sūci pabana se dhāgā  
sīdhi budhi hābu nā kaṇṭhālī rāgā ॥  
kaṇṭhā sivo anū dhāga rāya  
kaṇṭhā dire<sup>297</sup> śrī gorakṣa rāya ॥

ahā bābu (fol.27b) jogīra jiba samāna kaṇṭhā  
kehne dibo[1] nā dibo ॥

kva. ॥ ahā yogī yadi tumī kaṇṭhā nā dibe patra<sup>298</sup> deba ॥  
hamāra rājāra ājñāte naga[rā]nta phunte cāhe  
tāhe bada paśrama haibe se paśrama nibāraṇa  
karibāra chi patra sao jala pāna kanbo [1]  
tumāra patra hamāke deba ॥

yogī ॥ ahā bābu yogīra patra tumāka kārya nā haya ॥

kva. ॥ ahā yogī yadu patra nā dibe patrakā bānī kaho ॥

yogī ॥ ahā bābu suno ॥

nāhe 2 dāte phalathu cko gotā<sup>299</sup>  
mājhe mājhe kātiya kanya duyī gotā [11]  
na khaphala<sup>300</sup> sonāra gadhiye<sup>301</sup>  
na khaphala kumāra gadhiye  
na khaphala ūpara hāta na hāta  
duvi dara<sup>302</sup> nāci yaka<sup>303</sup> brāhama bhāta<sup>304</sup> ॥  
je yogī jānaya khaphala cāra<sup>305</sup>  
tāke amarā ekākāra ॥

ahā bābā kehne yogīra patra dibo nā dibo ॥

kva. ॥ ahā yogī (fol.28a) anū rājāra ājñāte sarbāṅga  
bibhūtī lagāyiyā acintaniya bhekha dharivā para-  
-rāyyara cāra caritra dekhubāra [nunutta] jāyite  
cāhe [1] tumāra bibhūtī hamāke<sup>306</sup> deba ॥

yogī ॥ ahā bābu tumū rājāra mukhya pātra havā kehne  
bibhūtī māgiro ॥

kva. ॥ ahā yogī yadi nā dibe tāhe bibhūtakā kabana  
mahimā āche se boro ॥

yogī ॥ ahā bābā bibhūtakā mahimā suno ॥

bibhūtī mātā bi[bhūtī] pitā  
bibhūtī sṛṣṭhī thūritī karatā ॥



bibhūti rājā moha upāya  
 bibhūti balate caudisa dhāya |  
 je jogi jāne bibhūtakā bheba<sup>307</sup>  
 tāke parasana śrī gorakṣa deba |

ahā bābā yogira bibhūti tumāke kārya nā haya bābu |

kva. || ahā yogi yadi bibhūti na dibe tāhe amāra bistara  
 kārya āche tumā[ra] jhori<sup>308</sup> hamāke deba |

yogi || ahā bābā yogira bastu (fol.28b) jhori se tumāra  
 kārya nā hay ||

kva. | ahā yogi rājāra ājūāte amna<sup>309</sup> padārtha sambala  
 chu jhori madhye lakhivā dāśa dinera pamthā  
 jāyite cāhube [l] tathāpi tumi nā dibe yāra bānī boro ||

yogi || ahā bābu suno ||  
 caumūkha jhori eka mukha dhāra<sup>310</sup>  
 brahmānda phala mole jagata adhiāra |  
 sah<sup>311</sup> phara jhori bharīte na pāra  
 taro kāja n[ā]hi bābu kalingāya

ahā bābā yogira jhori tumāke yogya nā haya |

kva. | ahā yogi tumi bada kathina<sup>312</sup> yogi āche [l] amī kateka  
 batu māgiro tathāpi tumi ekatā bastu nā dibe [l]  
 esane tumāra rāthi abaśya amāke deba kuttā  
 māribāra kāja haibe ||

yogi || ahā bābā yogira bastu rāthi kehne māgiro |

kva. || ahā yogi yadi chu rāthi<sup>313</sup> nā dibe [l] yāra bānī boro ||

yogi | ahā bābu (fol.29a) abaśva sūno |  
 rāthi sa rāthi bābu sehogana<sup>314</sup> gāthi<sup>315</sup>  
 sidūrayā parabata upajiro rāthi  
 amāra rāthi gāvi nahi māre  
 mānusa nahi māre  
 bāte<sup>316</sup> bause kuṭā khedāyiyā kare  
 phala tatva kahac jālāndhari rāya  
 rāthi kātiyā dire śrī gorakṣa rāya |

ahā bābā kalingā āna rāthi so amāra rāthi samā[na]  
 nahi [l] amāra rāthi<sup>316</sup> bistara dharma tatva rāthi āche ||  
 abaśya nā dibo |

*bhāgikholaṃyā* ||

ahā dhūrta yogī tumī badhāta<sup>317</sup> āche [1] tumāra āsana  
mṛga chārā hamāke deba ।

yogī || ahā bābū<sup>318</sup> amāke kehne gārī pāriyā<sup>319</sup> chālā [mā]giro  
tumāra bute<sup>320</sup> chālā dharīte nā pāre ।

yogī || ahā bābū kaligā tu dūṃdurā dekhīte āche [1] bābū amāra  
bacana sūno ||

|| me || pa[ta]mañjali pra ।  
may<sup>321</sup> to na jānūro bābā (fol.29b) e rāja<sup>322</sup>  
dūṃdura āche

tabe kehne e rājva āsibe  
bābā kaligā torā hāthe khadagelo<sup>323</sup> dhāra<sup>324</sup> ।  
pitāro sādhana morā yī nā kāvākhāni je  
bada kasta<sup>325</sup> sādhanāche kāvā dhru ।  
moke na jānūro bābā dūṃdurā yogī dhali<sup>326</sup> khāya  
bāhuciyā<sup>327</sup> nija deśa yāya ।

|| me bhāsā । ahā bābū ī deśā bhāra nāhi [1] anū na jānūro [1]  
sakala dūṃdurā dekhīte āche [1] bhāra nā haya ।

kva. || ahā yogī mano dukha nā karo [1] anū givā rā[jā]ke  
janāyibo ||

kva. || ahe ma[hā]rājeśvara āpanāra ājñāte yogī parikṣā koriyā  
āsiro । yogī abaśya gunī āche [1] apāne gamana karo ।

rājā || guru ādeśa 3 *yogina chatā kñuma dhūbalikābayāba* ||

rājā || ahe kaligā kvatabāra yogī bagu<sup>328</sup> mānī mukha āche [1]  
se yogī bistara hūdhivā fol 30a' bāro<sup>329</sup>

kva. || ahe mahārājeśvara je ājñā । *yogīsyāyatahñā me* ।

|| śrī || e ||

rājāro phamāno hāro yogī mānibāre  
tāra pātra khaṇḍā niyā mātāro upare ro ||  
nāhi uthe<sup>330</sup> khaṇḍara-muthi nāhi tute<sup>331</sup> munde  
brahma givāna<sup>332</sup> yogī nāhi rāge tunde ||  
hāthe godā<sup>333</sup> bādhe<sup>334</sup> yogī perayaro<sup>335</sup> sāgare  
sāgara upare yogī lāvala dhevāne ।  
dubiyā<sup>336</sup> na mane<sup>337</sup> yogī brahma geyāne



hāthe goda bādhe<sup>223</sup> yogi perāyaro<sup>224</sup> anare ।  
 anara bhutare yogi brahma geyāne  
 āhe socā pāyaro rājā brahma geyāne ।

ahē bhācbindi yogi māribāra aneka yatna kairo [1] amī  
 mārite nā pāre [1] nūcaya siddha yogi āche ।

yogi ॥ ahā bābu hamāra bacana suno ।

॥ me ॥ pa[ta]mañjalī । pra ।

yogīma māribo yogi nā dhariho  
 je yogi darasana dhārī  
 svarga matya (fol.30b) pāre ro je yoga utapati  
 hena yoga nidite nā pāle ।  
 ādi yogi anādi [yo]gi yoga īśvara mahādebaṃ  
 brahmā yogi bṛnu yogi yoga teṭisa koti debaṃ ॥  
 rātri yogi dibā yogi yoga naba koti tārā  
 candra yogi sūryā yogi yoga bansa sahasra dhārā ॥

ahā bābu kaluṅgā anū eka mūthi baksāri yogi tumū kehne  
 mārite<sup>225</sup> cāhiro bābā [1] tomā[ra] bute<sup>226</sup> anū mārite na  
 pāre bhāgīkhorayā ।

ahā pāpīstha nirgati yogi tumāra eman<sup>227</sup> ahamkāra [1]  
 tumāke māribāra sāmārtha anū<sup>228</sup> āche [1] eka cotasa<sup>229</sup>  
 oṃ namḥ śibāya karo

khaṇḍa hmoyābhayām । yo

[yo.] ॥ ahā bhāgīkhora amāke māribāra emana ahamkāra [ ]  
 tumāra bāpera śakti nahi [1] ekhane yogira prabhāba  
 dekho [ ] yematta hamāke māribāra khaṇḍā uthiro<sup>230</sup>  
 tematta sambhāna haiyā thāko ।

bibhūtina cchodvā । bhāgīkho (fol.31a) ra hārakhoyā ॥

kva. ॥ ahā yogīśvara ehi bada ahamkāri pāpīstha āche [ ] tumi  
 kṣamā kariyā sambhāna chadāyiyā deba adeśa ।

yo. ॥ ahā bābu kaluṅgā dekho 2 anū darśana-dhārī yogi [1]  
 [amāke] mārite cāhiro . ahā bhāgīkhora bābu ematta  
 ahamkāra nā karo ethā āśva ahā bābu kaluṅgā eka  
 bacana suno ॥

॥ me ॥ śrī ॥ e ॥

bola giyā rājā he yogi nahī mare  
kaudāri<sup>244</sup> bhikṣārī yogī mārīte na mare ।

ahā bābu amī kāṅgāra kaudāri bhikṣārī yogī  
kabana aparādhate mārīte cāhīro । i deśa bhāra nā  
haya [1] amī jāyaba ॥

kva. । ahā yogi duḥkha nā karo rājā bhatibāra<sup>245</sup> āgamana karo ॥

yo. ॥ ahā bābu i deśa bhāra nā haya amī bhikṣārī yogi  
amāra rājāra sancha kārja nāhi bā-(fol.31b)-bu  
amī nāsibo ॥

kva. ॥ ahā mahārājesvara yogi aneka upāyate mārīte cāhīro  
sarbathā mārīte amī na pāre

khetu ॥ ahe mahārājesvara apāne giyā bharake<sup>246</sup> bicāra karo ॥  
abēya siddha yogī āche

rājā । guru ādeśa । yo । dharmojaya ॥

rā. ॥ ahe yogī ādeśakā kabana upade[śa]  
jñānakā kabana bicāra  
gurukā kabana karaṇī  
siddhakā kabana dvār<sup>247</sup> ।

yo. ॥ āhā bābu suno ॥  
ādeśakā guru upadeśa  
jñānakā tatva bicāra  
gurukā aksaya karaṇī  
siddhakā moksa dvāra ।

[rā. ॥] ahe yogī suno ॥  
cakṣu mudiya mudiya dhariya dhyān<sup>248</sup>  
guru mana chu gerī dahadiśe  
nāba khāni āche kurbāra khāni nahī  
pāra saṁtaribe kause ।

[yo. ॥] āhā bābu suno ॥  
cakṣu mudiya mudiya dhariya dhyāna  
rāura manato gerī dhadiśe (fol.32a)  
nāba khāni āche kurbāra khāni āche  
pāra saṁtaribo amī



yo. || ahā bābu tumāke cka jijnāsā karibo tār<sup>140</sup> sūno ||

kāhāra uhāra dekhi kāhāra baulāśa<sup>140</sup>  
 kāhāra grha dekhi subarṇḍa<sup>141</sup> karaśa ||  
 kabana se rājā kabana gopīcanda  
 kabana se patibo chanda bichanda |  
 kabana se tejibe ghara grha bāsa  
 kabana se āsibe yogendra pāsa |

[rā. ||] ahā yogī suno ||

hamāra uhāra dekhi hamāra baulāśa  
 amāra grha dekhi subrṇḍa<sup>141</sup> karaśa<sup>142</sup> |  
 amī se rājā amī gopīcandra  
 amī se pātibo chandra<sup>143</sup> bichandra |  
 amī se tejibo ghara grha bāsa  
 amī se āsibe yogendra pāsa ||

[yo. ||] ahā bābā gopīcandra suno ||

acha ucha anadhana aneka gāvi  
 ki kārana tohe yogi hoyabo gobindāyi ||

[rā. ||] ahe yogī suno | (fol 32b)

acha ucha anadhana aneka gāvi  
 mātā upadēśa yogi hobo gobindāyi |

[yo. |] ahā bābu suno |

samudrero bārāgoti<sup>144</sup> kehne ganāyabo  
 suchi mucī kehne dibo pāba  
 mātā mudiyā kundala kehne pahiribe  
 kehne tejibe bāpa māy<sup>1</sup> |

[rā. ||] ahā yogī suno ||

samudrero bārāgoti amī ganāyabo  
 suci mucī amī dibo paba  
 mātā to mudiyā kundala amī pehnāyabo ||  
 amī se tejibo bāpa māy

[yo. |] ahā bābā suno |

tejte na pānibe naba lakṣa banga  
 tejte na pānibe kanaka chatra dandā  
 tejte na pānibe paṇmala kātha  
 tejte na pānibe hasti ghorā thāra  
 tejte na pānibe kapūra tāmbura  
 tejte na pānibe udanā mahādeyī



yata saba tejivā raibo deśāutarī ||  
badanti jāranda-(fol.33a)-rī sūno bhaṅgeśvara ||

[rā. ||] ahā yogī suno ||

tejite<sup>334</sup> pāribo naba raksa banga  
tejite<sup>334</sup> pāribo kanaka chatra daṇḍa  
tejite<sup>334</sup> pāribo parimāla kāt  
tejite<sup>334</sup> pāribo hasti ghora thāt  
tejite pāribo kapura tāmbara  
tejite pāribo udanā mahādevī  
eta saba tejiyā jāyaba deśāntara  
badanti bhaṅgeśvara suno jāranda ||

[yo. |] ahā bābā saneka bīrāma kanyā thākibo |

rā. || ahe yogī sarbathā ||

jo. || ahā bābā ethā tripāsā kheribo āeso ||

rā. || ahā yogī abaśva tripāsā kheribo [ ] tumāla kī  
bastu rākhibe [ ] paṇṇā lākho |

jo. || ahā bābā ethā amī bhūksārī yogī drabyera sampatti  
amāra nā āche | yadi panna dite cāhe tripāsāte  
tumī jībe tībe tumāra cākara haiyā sarbadā amī  
tumāra (fol.33b) ghara madhye thākibo [ ] yadi  
tripāsāte anū jībe hamāra cākara haiyā jhori  
patra laiya tumī yogī haiyā hamāra sange āyaso bābā ||

rā. || ahe yogī satya ||

jo. || ahā bābā i kathāra upara tribhācā satya kanyā  
bhācā deha ||

rā. | ahe yogī saṃkā nā karo amī tribhācāte satya karibo  
brahmā bhāca biṣṇu bhāca rudra bhāca tribhācāte satya  
satya ||

jo. || ahā bābu esane tripāsā kheribo<sup>335</sup> āyaso |

|| me || mallāla || jati ||

prathama dāba padivā gero sāthā  
guna gyāna kichu na jāne  
mithyā mudābava mātā ||  
dosari dāba<sup>336</sup> padiyā<sup>337</sup> gero bidu

padhiyā guniyāā uphali cuphali mero bhadu |  
 tesari dāba padiyā gero bitu  
 amḍharāke<sup>336</sup> darapana murūkhake puthi ||  
 cautha dāba padiyā gero dāsa  
 rāja yogi pāsā khete bādhava mahārasi |. (fol 34a)  
 pāsā kṣari<sup>337</sup> śrī gorakṣa rāya  
 paḍi gero pāsā rahi gero dāba |

jo. || ahā bābā esane tripāsāte amī jitiro tumī  
 tribācā satya lakhivā hamāra jhori patra  
 dhanyā amāra samge deśāntara jāyabe caro |

rā. || ahe yogi sarbathā || *rājā yogi bamdabara* ||  
*kona bhāsā mamāra* ||  
 ahe khetupātra kaligā kotabāra rājā yogi samge  
 kathā bijai hairo tāra udesana jābo caro ||

|| me || śrī || e ||

duya tanu eka jiba se piyā nithura hiyā  
 eki ekahu nagara paradesiyā ||  
 ke jāne kabana kahu rūsi rahara pahu  
 āju birra mora rasivā  
 suna daha deśa khepa bana nusi  
 āna dina śrahana bihusiyā ||

*kona bhāsā hñathulhem* |

|| lu 2 ||

*rājā yogi baba badala* || *kona bhāsā* ||

[yo.] || ahā bābu tumī amāla jho- (fol.34b) -ri patra dharivā celā  
 haiyā āsilo deśāntara jāyabo<sup>338</sup> caro |

yogi. || ahā bhāyibidi ekhane rājāra maner byabasthā deśibo<sup>339</sup> ||  
 ahā bābā hamāla bacana suno ||

|| me || bibhāsā || gaṇḍala |

prathama dukhero bābā sūna meri kathā  
 gāyi<sup>340</sup> yābharana<sup>341</sup> bābā sarivā<sup>342</sup> se kathā<sup>343</sup> ||  
 kaṁthāro<sup>344</sup> ksu hāpu cārānicāri khāya  
 rātri hailo<sup>345</sup> duya cakṣu nidrā nāhi āya ||  
 rajani prabhāta hailo rabiro kiraṇe

hāthe rāthi kādhe jhori yogāyabo gamane ||  
 prabhāta samaya hailo phire ghare 2  
 keu bhiksā diyā bābā keu parihare |  
 hāthero bātero sasta<sup>266</sup> ānulo kudhavā<sup>267</sup>  
 tā rayā<sup>270</sup> thāko bābā mandapari<sup>271</sup> chāyā |  
 ambata<sup>272</sup> bhātero bābā nahi mira<sup>273</sup> non<sup>274</sup>  
 tā khāviyā thāke bābā mandapero kon<sup>275</sup> |  
 sarivā<sup>276</sup> suguthi<sup>277</sup> bābā khāyite bada  
 sū-(fol.35a)-kha pabanero sarvyā<sup>278</sup>  
 bābā suyite bada dukha  
 udanā padumā bābā teja patiāse<sup>279</sup>  
 jālandhari pranne<sup>280</sup> dekhuro kailāse ||

ahā bābā gopīcandra yogī haibe baba dusa pāyabe |  
 bābā tumī naba laksa banga deśera rājā bada sukhi  
 āche itā<sup>281</sup> rāyve bhoga chadiyā tumī jogi haiyā  
 kabana kāja tumī jogi nā hou bābā nā hou ||

rājā. || ahe yogī mātāra upadeśate āpanāra krpāte yogī haite  
 cāhiro ||

yo. || ahā bābu abaśya yogī haite cāiro bābā |

rājā. || ahe gurujī abaśya yogī haibe |

yo. || ahā babu suno ||

|| me mallāla : gaṇḍala

acinti<sup>282</sup> cintiro<sup>283</sup> bābā cintā parihare  
 cintā kairo pājale<sup>284</sup> sugā<sup>285</sup>  
 pājala bhāgyā sugā udiyā<sup>286</sup> parāyā je  
 paricaya rāge acam (fol.35b) bhubā  
 kariyāro<sup>287</sup> rājā hairo dhanero kaṅgāra  
 parijā<sup>288</sup> pāviro bada dukham  
 sakal<sup>289</sup> nagala dhādhyā gāvi ruti khāya  
 jāti sati ana nahi sūkham |  
 nadi<sup>290</sup> tīre birisā nari kule purūsā  
 tāro nahi jibanero āsā  
 manamava uthimbe<sup>291</sup> javāro khasibe  
 abaśya hoyabo piṇḍa bināsā ||



badhabā<sup>391</sup> brāhmaṇi haiyā mēcchā bhāta śāyibe<sup>392</sup>  
 bhāyike bahini dibe amge  
 bada 2 muni jana muthyā bāta bore  
 pātāra bahibo jhala<sup>393</sup> gangā !  
 kata na kahibo paṇḍita kata na sunibā je  
 kata na kahibo sataka saram  
 bāgha harini bābā eka bana baisivā  
 kata kārā<sup>394</sup> haibe bharābharam ||  
 āga<sup>395</sup> naba dubiro pācchā nāba bhāstro  
 madhya nāba uthi gero dhūrā  
 sarisā<sup>396</sup> to [bhujāyite pāni na] pāyaro<sup>397</sup>  
 kemane dubiro deurero cuḍā !  
 bāghiyā<sup>398</sup> dudha go (fol.36a) ti pāpini āute je  
 birāya goti āche pratiāse  
 sakala<sup>399</sup> dudha goti rākadi<sup>400</sup> śeśibe je  
 hāḍi goti rāgiro tarāse !

yo. || ahā bābā hamāra bacana suno !

paścima deśa bābā parbatamārā  
 golaksa thākiyā<sup>401</sup> deśa ati bada bhālā ||  
 sṛṣṭi kāti sṛṣṭi kailā sūra  
 gayā goḷābali giri mamdāra  
 paścima ediyā suno daksina bāratā  
 jale mānika tāhā thale mukutā ||  
 gāvi nahi smha sāpe nahi busa  
 nikuñja bana bābu āura nona pāni  
 daksina ediyā suno puruba kahinu ||  
 puruba deśe bābu jalādhībadhi  
 o bhutara rāḍa bābu o bhutara bāghi  
 bāghira deśa bābu bhinne se rājā  
 bāghira deśe bābu bhinne se prajā ||  
 gāvi raiyā cāsamnti bhāuji laiyyā basamti  
 āsa<sup>402</sup> ama<sup>403</sup> (fol.36b) dhāna kutiyā je khāyathi  
 tiri cāha<sup>404</sup> bābu cāphalaṅga jās  
 cāphalaṅga tailaṅga kāmāru khāto  
 udaya sirhata<sup>405</sup> kāmāru kāmātā !  
 puruba ediyā suna utara bā[ra]tā  
 utara deśe bābu ati badi dura  
 eka<sup>406</sup> raubā kaubā thuthi raṅgatāpura

basaha<sup>107</sup> cadhivā gusāya āyabe dhire 2  
 basaha cadhiyā<sup>108</sup> gusāya māge bāro tare<sup>109</sup>  
 koca kocinu dekhi bhoripari jāthi  
 āju maya karibo kocinu sāthi  
 arddha dhyāna urddha samarana pārbaṭi  
 bāma hāthe<sup>110</sup> khaphala<sup>111</sup> daksina hāthe karū  
 catuki<sup>112</sup> dhanivā siba kocinu payibe  
 buketo bhala<sup>113</sup> diyā nāka chopā kaulā  
 nāka chopā kariyā manero hāsa  
 īśvara pārabaṭi kaula<sup>114</sup> iro kabirāsa<sup>115</sup> !

ahā bābu āla bāra bhubanera kathā amī samkṣepa kariyā  
 dibo suno | sātha pātāla sātha svarga suno āge caturdaśa  
 bhubanakā ādhāra je kurmarūpī (fol.37a) nārāyaṇa kurna  
 maṇḍalākāra upare talapa nāma maṇḍala tatra āyāsībhūmī  
 talap nāma maṇḍalākāra upare bitalam nāma maṇḍala tatra  
 phātukībhūmī bitalam nāma maṇḍalākāra upare sūtalap nāma  
 maṇḍala tatra ratyābhūmī sūtalap nāma maṇḍalākāra  
 upare nitalap nāma maṇḍala tatra tammayībhūmī nitalap  
 nāma maṇḍalākāra upare rasitalap nāma maṇḍala tatra  
 ratnaśarkarā-citrabhūmī etc sapta pātāla sapta pātāla  
 maṇḍalākāra upare bhūrloka mṛttikābhūmī mṛtyu maṇḍala  
 pañca koti naba lakṣa yojana āvāma byāyāma bistāra sapta  
 dvīpa sapta samudra samantārnṇpā beṣṭhita haulo || jamba  
 dvīpa pukṣa dvīpa sālmalī dvīpa kuśa dvīpa kroñca dvīpa  
 śūka dvīpa paskara dvīpa tathā samudra ksālodada induda  
 madīroda ghṛtoda dadhuda dabhoda ksīroda ityādi pari-  
 beṣṭhitā jambu dvīpa dvigund dvīpa guṇa krama āra  
 dvī(fol.37b)pa bistāra bhūrloka maṇḍalākāra upare bhubo-  
 loka maṇḍala bhuboloka maṇḍalākāra upare svaloka  
 maṇḍala sahaloka maṇḍalākāra upare janaloka maṇḍala  
 janaloka maṇḍalākāra upare tapaloka maṇḍala tapaloka  
 maṇḍlākāra upare satyaloka maṇḍala satyaloka maṇḍalākāra  
 upare niramjana nṛākāra ādinātha śrī mahādeba ||

ityādi caturdaśa bhubana je yogī yoga tatva  
 jāne se saba āpanāra pinda madhye jānibe bābā !

[rā] || ahe guru yogī hamāra bacana sūno ||

kabana se medini kabana<sup>116</sup> ākāśa  
 kabane se merū mandira<sup>117</sup> kabirāsa

kabane se bāyu baruna dui bahe  
kabana se cāda sūruja ghara tabe ।

yo. । pāya tara<sup>417</sup> medini mathā ākāśa  
pīṭhū meru mandira<sup>418</sup> kabirāsa ।  
nākahu bāyū baruna dui bahe  
cakṣu cāda sūruja ghara tabe । (fol.38a)

rājā. ॥ ahe yogī suno ॥

kabane se yogī yoga jagāya  
kabane se bhogī khāya ।  
kabane se tapātapa kariye  
kaba[ne] se nitya sahnāsa<sup>419</sup> ॥

yogī. ॥ gorokṣa yogī yāga jagāya  
rājā bhogī khāya ॥  
sūruja tapātapa kariye  
macchindra nitya sahnāsa ।

rājā. । ahe yogī hamāra citta sthira nāche[1] eka bacana suno ॥

॥ me ॥ śrī ॥ pra ॥

na jāno guru 2 chi pinda kahā paribe  
deura bhūni mānuṣa parebā<sup>420</sup>  
bāsa kabana ghara nibe ।  
dharatī<sup>421</sup> khorī<sup>422</sup> 2 bhūi uthābe  
loka bole ghara merā  
bada<sup>423</sup> 2 loka chi yorā bhije  
jatana na rāgava berā ॥  
īte<sup>424</sup> māti<sup>425</sup> deura sijire  
tāhi deura rāge ghune  
jabe<sup>426</sup> sace urasa sana cāhe  
tābe deho gurū cūne ।

ahe yogī hamāla kabana abasthā haibe hamāke  
udhāra karo ।

yogi. ॥ ahā bābu trāsa nā karo[1] samasta māvā ediyā  
sābadhāna haivā hamāra bacana (fol.38b) suno ॥



॥ me ॥

chi e deura mahā bivāgero palebā<sup>128</sup>  
 chi ya deula mahā bāsā  
 karama phāse bajhābara<sup>127</sup> parebā  
 deura mane mane hāse ॥  
 biya binu ankula pheda binu tarubara  
 binu phale se phala phaliyā  
 bājhaka kokhi<sup>128</sup> purusa abatara  
 binu pābe tarubala eadhivā ।  
 aśva binu pākhara<sup>129</sup> gaja binu gudhyā  
 binu jujhe raciya askane<sup>130</sup>  
 i padamāsara je jogi jāne  
 se yogi brahma geyāne ।  
 muyire<sup>131</sup> mānukha syāra khāya  
 kare jori sūnro maya kāne  
 kathiyāro<sup>132</sup> bābu dudha soṣire  
 ādmātha heno bhāne ॥

ahā bābu āra bacana suno ।

yogi. ॥

॥ śauri ॥ gaṇḍala ॥

durjjaya rābana baise sāgarero pāre  
 subarṇḍero chiro jāro eka ghare dubāre ।  
 subarṇḍero khāta pāta subarṇḍero puri  
 satī patibratā jāro rānī manodharī<sup>133</sup> ।  
 subarṇḍero hāta bāta subarṇḍero bāsa (fol.39a)  
 subarṇḍero cira jāro bahava ākāśa ।  
 kumbhakarna bhāvi jāro indrajita puta  
 heno rājā muyero babā suna atabhūta<sup>134</sup> ॥  
 kiskindhyā nagara bause bari<sup>135</sup> mahārājā  
 zarba loka huta mita pārantī<sup>136</sup> parājā<sup>137</sup> ।  
 prajāro pārana kaire<sup>138</sup> nahi ravā<sup>139</sup> kare<sup>140</sup>  
 bāraha bacchala jāro kharagī dubāre ।  
 duyī bhāvi rana judhi karo tinro kāraṇe  
 rāmacandra hāne bāri tejro parāne ।  
 candraketu nāma rājā chu bange chiro  
 rāyye khām āche bābā rājā kathā gero ॥  
 jadi bā sikhube bābā brahma geyāne  
 hasti ghorā payodhara brahmaṇa karu dāne ॥

amāra bacana bābā moke paridharo je  
 rāyye bhoga uri<sup>411</sup> kara sabai<sup>412</sup> parihare !  
 sataguru<sup>413</sup> parasane amara haibe kāyā  
 ādinatha parasane jālandhari gāyā .

ahe rājeśvara jadi tumu (fol.39b) yogi haite  
 cāhube tābe saṁsāra māyā chādiyā thāko !

rānī baba !!

|| śrī || e !

duya tanu eka jiba !!

kona bhāsā hñuthuthem !! rājā nayarāka !

ahe mahārājeśvara kī numitte etā thākiro !!  
 amāra bacana abadhāna ho !

|| me ||

|| paṭamañjali || jati !

kā rāgi<sup>414</sup> yogi lo kā rāgi tohi<sup>415</sup> lo  
 rāgara<sup>416</sup> pñi<sup>417</sup> kā [rāgi] bhāgu<sup>418</sup> re  
 e badhu bhāra<sup>419</sup> bhorosā kaulo tora  
 tomāra pñi rāgi tejiro maya bāpa  
 tejilo maya rākha<sup>420</sup> loka re  
 ambara<sup>421</sup> dāre<sup>422</sup> kokira<sup>423</sup> kuhnuke<sup>424</sup>  
 dāre<sup>425</sup> bora<sup>426</sup> bore sugabā re !

ahe mahārājeśvara rāvyē-bhāra samasta carcā ediyā  
 kehne yogila sange thākilo .

rājā !! ahe udanā padumā sūno !

|| me ||

|| kahnara || dharam na jati !

pathiyā<sup>427</sup> cahiro<sup>428</sup> mahādebī āgama pūrāṇa beda  
 mati-garbha mudhā loka ture (fol.40a)

ekī mahādebī

i janma chādiyā mahādebī āro janma nohi<sup>429</sup> je  
 āro nāhi mānabira metā<sup>430</sup> !

na kala jatana mahādebī udanā sundarī  
 horo dekho guru jālandharī !



ahc udanā padumā ethā byartha kariyā ami na thākiren  
nāna sàstra purāṇa padhiyā thākiro  
tumī ethā āyasva ॥

rānī. ॥ ahc mahārājesvara je ājñā ॥

yogī. ॥ ahā bābu ethā āyasva ahā bābu tumī māyā chādite nā  
pāro ekatā bānī suno ॥

anna binu joga na suguta<sup>461</sup>  
anna binu mōṣa<sup>462</sup> na muguta<sup>463</sup> ॥  
anna binu na kathaya gyān[am]  
anna binu na tetisā kou debam ॥

ahā bābā hamāra bistala kṣudhā hairo hamāke  
khānā deo ॥

rājā. ॥ ahc guru jālāndhari tumū kī kī bastu bhojana karibe  
se hamāke kaho ॥

jogī. ॥ ahā bābu gopīcandra hamā-(fol.40b)-la bacana suno ॥

॥ me ॥

॥ pa[ṭa]mañjarī ॥ pra ॥

bāhā gobindā sayāra<sup>464</sup> [khāyibo]<sup>465</sup> amī  
kesaro<sup>466</sup> asrate parbata rukāyara  
hena tatva nidite nā pāre ॥  
mācchi khāyiro<sup>467</sup> mācchini khāyiro khāyiro  
bābīro<sup>468</sup> borā<sup>469</sup>  
pāuro madhya tīni bibarjita śarṅkha<sup>470</sup>  
doga bhoḍā<sup>471</sup>  
hāthi khāyiro hāthini khāyiro khāyiro  
utini<sup>472</sup> ghoḍā  
caupaḍa madhya tīni bibarjita khāta<sup>473</sup>  
sṃhasana pīdhā<sup>474</sup> ॥  
pākhī khāviro pākhini khāyiro khāyiro  
saguṇi gr̥dhinī  
udanta<sup>475</sup> madhye tīni bibarjita kādasīyā<sup>476</sup>  
yāni biyāni<sup>477</sup> ॥

ahā bābu je je bastu tumū dibe se se bastu saba khāyibe ॥



rā. || ahe khetu kalimgā ehi jogī jārāndharike samasta khānā  
paripurnā keriya<sup>114</sup> jogī-cakra deba |

[khe.] ahe mahārājesvara je ājñā

rā. || ahe yogī tumū yogī-cakra karo amī antapura  
jāyo-(fol.41a)-bo ||

jo. || ahā bābu tumī jāyite cāhiro ethā āyasva  
ekatā bānī suno ||

satya dharati satya ākāśa  
satya meru maṇḍala kabārāsa |  
satya pānī pabana dui bahe  
satya cānda suruja dui tare ||

ahā bābā tumī āpana satya prati pāla dhariyā  
jakhane amāra smṛti bāje takhane tumī turamta  
haiyā āyasva bābu ||

rā. || ahe yogīsvara sarbathā || ahe yogī amī jāyabo ||

yo. || ahā bābu jāba ||

rājā rānī badra | | me |

|| kauśika || e ||

|| arakite<sup>115</sup> hama heri ||

kṛana bhāsā | ahe udarā padumā antahpura  
jāyabo caro |

kalimgā. || mahārājā gopicandera ājñāte kasāyi āyasva re āyasva  
kasāyi baba dabala || kona bhāsā mumāra |

ahe kvatbāra kalimgājī mahārājāra kī hukuma hairo ||

kva. || ahā kasāvi jogī-cakra dībāra samasta (fol.41b) sāmagrī  
sāja karbāra baṅga deśī prajā saba dākute jāba |

ka. || ahā baṅga deśī prajā mahārājāra ājñāte yogī-cakra  
dībāra ātā<sup>116</sup> dadhi dudha ghṛta khāda śāka pāta kelā  
bada bada mācchā mada māsu nānā prakāra āpana  
āpana jāukā bṛtti yogya sāmagrī āniyā āyasva re  
āyasva[1] ye na āsibe tara bṛtti chedana kariyā  
khedāyibo[1] turamta āyasva re āyasva ||

ka. || ahe kalīṃgāji baṃga deśa madhye sarbatra dākiyā  
āyasiro ||

kvata. | ahe kasāyi chi majura nuyā jāba |

kasā. | ahe kalīṃgāji je ājñā |  
dabara || *kona bhāsā* ||

ahā bhāyi rājāra kāja kariyā āsro [1] ekhane āpane deśā  
jāyabo caro | *thāru baba* |

|| me || e ||

dhāna jhānyā jhāti ||

*kona bhāsā* | ahe bhāyi mahārājāra ājñāte yogī-(fol.42a)  
-cakra dibāra saba sāmāgrī bhaṃḍāra āsro [1] sarbathā  
jāyabo caro || ahe thākura chi saba sāmāgrī leba |

ahā thārubā ethā lokho<sup>40</sup> chi majura<sup>40</sup> reba ||

*thāru baṃḍabala* | *kona bhāsā* | ahe bhāyi rājāra ājñāte  
yogī-cakrera saba sāmāgrī diyā āsro [1] nuja grha  
jāyabo caro ||

khetu. | ahe guru jālāndhari rājāra ājñāte tumī yogī-cakra karo  
chi saba sāmāgrī leba |

jo. || ahā bābu bhara 2 || ahā purba dakṣina pacchima yogī  
saba yogī āyasva le āyasva | *sṃghāpuyo* |  
*sahma yogī baba* ||

|| syāma rāga ||

*kārā*<sup>40</sup> *rāgi goḍarī* ||

ahā dakṣina pacchima yogī jālāndhari yogī śṛṅgi  
bajāyiyā anāke dākiro turanta jāyabo caro

ahā jālāndhari yogī ādesā de || ahā purba yogī 3  
e-(fol.42b)-thā thāko āyasva | *bhaṃḍārī yogīpani*  
*sakalūṃ baba dabala* | *nāgā yogīpani baba* |

|| sārāṅgā || pra ||

binā nāde ghaṃghana<sup>40</sup> gāba sabada  
anāhata bore re abadhuta |

pāṭi tori 2 deula puje  
deura deba na hoyi re abadhūta ||

suddha mana saṅga tāla milābe ya  
sūta sahaje ghara mere re abadhūta |

cāda suruja duhu raukā<sup>403</sup> kare  
mana pabana duyī dandī<sup>404</sup> re abadhūta ||

gagana mandila<sup>405</sup> mahāle<sup>406</sup> hanira mālā<sup>407</sup>  
chi bidhu bhrṣṇā<sup>408</sup> khandire re abadhūta ||

kona bhāsā || ahā dātā amī vathā jārandharī yogī-cakra  
pujā kairo tathā jāyabo , ahā jālāndharī yogī ādesā de |

jo. || ahā abadhūta yogī ethā āyasva || nirbbānī yogī baba ||

|| guñjali || pra ||

nirbhānī cari gero gururo bacane  
rājā diro tathā karibo [bho] jane '

ahā bābā amī nirbhānī yogī āche (fol. 43a) gopicandra  
rājāra yogicakra āche tathā jāvabo |  
ahā yogī jālāndharī ādesā de '

jā. || ahā nirbhānī yogī ethā thāko āyasva || ahā kvatabāra  
yogī saba yogī thāba 2 haikāba | ahā bhamdārī yogī  
tumī puspa candāna simdura āno [1] amī ghata sthāpana  
karibo ||

om namo guru gorakṣanātha | agni bāna sapta  
om statraha<sup>409</sup> rakṣa athāvisa<sup>410</sup> sahasra satva yuga pabana  
bāna satya yuga madhye ācārya śrī īśvara ādinātha  
pātra tinī maccha kurma bārāhā āpane hāthe battīśa<sup>411</sup>  
hātha purusa saba serakā hāra ekayīśa<sup>412</sup> hātha kaḍga  
bārā hātha churi ardhāṅga ādyā śakti debī ||

kṣīra brkṣa gaja karāsana sūnyekā ghaṭṭa svanek pātra  
svanekā āsana baṣana samhāsana |

svanekā danda mudrā jogotī kacchoṭī phāhuri meṣari  
nāda (fol.43b) beda damaru chatra patra puspa dhūpa  
dipa naibedyā tāmbula sosante poṣante bhārantī akāśa  
satya yuga madhye ghata sthāpante śrī īśvara ādinātha  
namo ādesā |



om bāraha rakṣa chavānabai<sup>107</sup> sahasra tretā yuga madhye  
 ācārya śrī macchindranātha pātra tūni narasimha  
 hāmana paraśurāma āpane hāthya soraha hātha purusa  
 bāra hātha śadga<sup>108</sup> ātha hātha churi arddhānge mangalā  
 debī paṭa br̥kṣa sūmha karasana rūpekā ghata  
 rupekā pātra rūpekā āsana baṣana smhāsana rūpekā  
 daṇḍa mudrā jogotī kacchoti phāharī meṣarī nāda beda  
 damarū chatra patra pūspa dhūpa dīpa naubedya tāmbura  
 sosante poṣante bhārantī ākāśa tretā yuga madhye  
 sthāpante prabhū śrī macchindranātha om namo ādeśa ||

om āthara<sup>109</sup> rakṣa cauśathā<sup>110</sup> sahasra dvāpara juga para  
 hāne dvāpara juga {ma}dhye ācārya śrī caurāṅgīnātha  
 pātra duyī rāma kṛṣṇa āpane hāthe ātha hātha purusa  
 pāca hātha khadga tūn<sup>111</sup> hātha churī arddhānga  
 tārā tripurā duyī (fol.44a) debī ābikā br̥kṣā  
 sura karāsana tāmbekā ghata tāmbekā pātra  
 tāmbekāsana baṣana smhāsana tāmbekā daṇḍa mudrā  
 jogotī kacchoti phārabī meṣarī nāda beda damaru  
 chatra patra pūspa dhūpa dīpa naubedya tāmbula  
 sosante bhārantī ākāśa dvāpara yuga madhye ghata  
 sthāpante śrīcaurāṅgīnātha om namo ādeśa |

om bāraha lakṣa banū<sup>112</sup> sahasra kali yuga  
 para bāna kali kuga madhye ācārya śrī guru  
 gorakṣanātha pātra duyī baudhha kalankī āpane  
 hāthe cārī hātha purusa sattāyīśa angulī khadga  
 sattāyīśa angulī churi arddhānge bimalā debī  
 kalpa br̥kṣa mrga karāsana lohakā ghata lohakā  
 pātra lohakā āsana baṣana smhāsana lohakā daṇḍa  
 mudrā jogotī kacchoti phārabī meṣarī nāda beda  
 damaru chatra patra dhūpa dīpa pūspa tābula naubedya  
 tāmbula sosante bhārantī ākāśa kali yuga madhye  
 ghata pīṇḍa sthāpante śrī guru gorakṣanātha carana  
 pādukām namostute om namo (fol.44b) ādeśa ||

cārī yugara kathā etā eka asta bhairabanātha  
 sampulanaṃ śubhamastu kalyāṇaṃ om namo ādeśa ||  
 sakale yogipinisyamdhyā satya pharo ||

ja. ||

ahā bhamdārī yogī ghata sthāpana sampurna hairo  
 ekhane bāṭī 2 kariyā saba jogī-cakra deba | ahā dātā



khetupātra kaliṅgājī rājā gopīcandrera cakra khāyiyā  
hamāra bada samtokha<sup>299</sup> hairo amāla āsīrbādate  
je bastu manera icchā hairo setā rājāra siddha hoba ||

khetu. ahe yogī jālāndharī amī jāyabo ādeśa ||

jā. || ahā bābā jāba || dharmmojaya |

*khetu-kvatabārabaṃ . dabala | kona bhāsā |*

ahe kaliṅgā kvatabāra jogīke cakra diyā āyasiro  
se brttāṇṭa rājāra agre kahite jāyabo caro ||

jā. || ahā purbba daksina paccima saba yogī tumī āpana 2  
āsana jāba [ ] amī apana āsana jāyabo || ādeśa de ||

*kona bhāsā ||*

jā. || ahā bhāyibṛndī ekhane amī śṛṅgī bajāyi-(fol.45a)-yā  
gopīcandra dākite jāyabo || *dabala* |

pū. || ahā daksina yogī paccima yogī saba yogī-cakra khāyiyā  
tumāra hamāra bada ā[na]nda hairo [1] āpana 2  
āsana jāyabo caro ||

|| me || dhanāśrī ||

majhu mana bhāba re  
khāna jalāla diyā ||

*kvaṇa bhāsā | hñuthuthem juro |*

|| lu 3 ||

*rājā-rānīpani baba ||*

|| kauśika || e ||

arakita hama ||

*kona bhāsā huthuthem || rājāyā ||*

ahe priya udanā paduma hamāra bacana suno ||

|| me || mālābā || e ||

sarasīja ānana<sup>300</sup> badhūra<sup>301</sup> ādhara tor[a]  
bacana amuyā samtura ||  
bihusi hāsīte deho madhudān

jaubana ghana tora bayasini thora  
hema agasrga kuca bhera ||  
tora jiba mora eka nahi accha dora ||

ahe sumindari udanā padumā tumāra rūpa jaubana  
sneha dekhīyā amāra mana bikara hairo [ ] amāra  
mana paribodha karo .

[u-pa.] ahe mahārājesvara amāra bacana abadhāna karo !

|| kedāra || pra ||

binu dose mo rahi bimān<sup>302</sup>  
kahu kata geri abhusāri .  
tohe (fol 45b) morā<sup>303</sup> nahi jāuka<sup>304</sup> jare  
bamana<sup>305</sup> pibaya punu rājare !

ahe prāṇanātha tuhe chara budhi bacanate amāke bodha  
kayiro [ ] emartta<sup>306</sup> kuṭila hṛdaya nā karo !

rājā. || ahe priya udanā padumā tuhe duyitā rāni amāra prāṇa  
samāna āche [!] ṣṛgāra<sup>307</sup> karbo āyasva

rānī. | ahe prāṇanātha anū kī kahibo | ṣṛgāra mo |

|| dhanāśrī || e ||

tuhe bhābini jaga sārini  
dithi bhari pibi rūpa tora pāhani  
chādaha bacana medha<sup>308</sup> samān<sup>309</sup>  
surati amiya da<sup>310</sup> rākhaha parān<sup>311</sup> |  
khara bacana na karaya mora  
mori aparādha nāhi na karaya<sup>312</sup> dura ||

[rājā] ahe udanā padumā khaneka ethā thākibo āyasva ||  
khetu kotabāra baba ||

|| nāṭa || e ||  
rājāra nikata gero ||

[khetu.] ahe kalingā kvatabāra yogī cakraro bārtā rājāra  
agre khaite jāvabo kona bhāsū !

khetupani sena rājūnaskālayā drābacodevā ||

rājā. | ahe khetu kalingā jogī-cakrera kathā kaho |





khetu. ahe mahārājeśvara jā-(fol.46a)-lāndhari yogi bada  
suntusta haiyā<sup>311</sup> āpanāke<sup>312</sup> āśiṣa diyā amāke pathāyiro ||

rā. | ahe khetupātra kaliṅgā tōhe dvāra madhye  
suyiyā<sup>313</sup> thāko [|]

khe. || ahe mahārājeśvara je ājñā ||

rājā. || ahe priye khaneka amāra aṃka madhye suyiyā  
thāko āyāva ||

rān. | je ājñā || *sekalem dedva* || *jālāndhari baba dabala* ||  
*kona bhāsā hñuthuthem* || *jaba konasa* ||

ahā bhāyibindi ekhane śmgi bajāyivā gopicandra  
dākibo | *siḡhāpuyathana* | *rājāna rānīnehmam*  
*basathedvāba khvālasosetathāba* | *yoḡināparātabam* ||  
guru ādeśa ||

yo. || ahā bābu kehne belamba kariyā thākiro ||

rā. || ahe guru jālāndhari amī bilamba<sup>314</sup> nā kairo śrḡra  
sabda suniyā tatkā[la] uhiyā āsiro ||

yo. || ahe bābu gopicandra ethā thākiro kārya nā haya [|]  
tumi hamī gīyā nurjana shale baiste jāyabo caro ||  
dabala || *rānīnahneḡanacāba* ||

[u.] || ahe padumā mahārājā prabhu kathā āche ||

[pa.] || ahe udanā amī nā jā-(fol.46b)-niren<sup>315</sup> ||

*nehmatenam svayā* ||

u.pa. || ahe khetupātra kaliṅgā kvatabāra rājā kathā chiro ||

[khe.] || ahe rānī amī nā jānilen<sup>316</sup> ||

*rāniyā* || hari 2 ahe khetu kaliṅgā amāra bacana suno ||

|| me || *karnāta* || *rupaka* ||

*māya candānu*<sup>317</sup> *rājā bhera*<sup>318</sup> uhe  
janī upadeśa rājā deraka uhe ||  
guruke bacana cita dhara uhe  
hama tiri buddhi rājā chalara uhe |  
ahola bahola morā rāya bhubapati  
bideśa jāya rājā kona mati ||

ahe khetu kaliṅgā hamāla prāna samāna rājā yogi  
hariyā niyā gero || ekhane ki buddhi ki pratikāla  
karibo hari 2 || *rāniyām* ||

ahe kaliṅgā kvatabāra hamāra bacana suno |

|| me || bhiparāsi || pra ||

kaliṅgā dhāba 2 dhābanā  
bāyu<sup>319</sup> bega ghodā leho  
āro jata dhana cāho  
jogī mānyā rājā bahudābanā<sup>320</sup> ||

ahe kaliṅgā kvatabāra tumī bāvu bega ghorā cadhiyā<sup>321</sup>  
tatkāra jāba jogī māriyā rājā ānaba ||

kva. || ahe mahārāni trāsa nā ke[ro] ami jāyabo || *dabala* |

khetu. | ahe rānī rājā khojte jāyabo caro ||

| me | la-(fol.47a)-lta |

ekhane āchiro rājā pāramkite baisivā  
āliṅgana divā gero muṣato<sup>322</sup> dekhiyā ||  
pāyaka pakāni āche ghorāro rāute  
raksa 2 pavodara hāthiro mūhute ||  
dubāla<sup>323</sup> durabāva<sup>324</sup> āche jāgayite paharī<sup>325</sup>  
kabana digā samibābala<sup>326</sup> jogi jālandharī ||

kva. || *kvana bhāsā hñuthuthe* |

|| lu 4 ||

*rājā yogi baba* ||

|| pamamjali || e ||

sugabhā mora katakṣa<sup>327</sup> nahi jāya<sup>328</sup>  
meru basara sugā nāramgī khāya ||  
pānī pabana pabana min pānī  
sukha<sup>329</sup> mana hāra karora  
śrngī śabdara bāpa tāra jadi  
thākura nakṣa nakṣa bola |  
jñāna aginī sugabhā para jārara  
jārara sajarero rūsa<sup>330</sup>  
kāra kamara cadhi baisara sugabhā  
pivāya amiya rasa rūpa |  
cādaka ghara paśi suruja rukābara<sup>331</sup>  
gagana rukābara manā  
janama bhāra thukcha sunare bhāyi ||



*e upācayaruphumdā kona bhāsā hñuthathem ||*

yo. l. ahā bābu ekhane jñāna kathā suno !

|| bibhāsa || gaṇḍala ||

prathama pahara nisi jāgiha paṇḍita je  
āśibeka jamakero dhare<sup>301</sup> !

savvāro sukhero lāhā suviyā nidrā jāgiho  
bāghini khyibe rāncān<sup>302</sup>

dubaje pahara nisi (fol.47b) jāgiha paṇḍita je  
cārā bisama pahare ||

bāda nahi tutibe suddha nahi phatibe  
acambite dhana jāvabe core !

tibaje pahara nisi jāgiha paṇḍita je  
nārka na diya ālūngane !

daśama dubāla bābā dr̥ḍha badī<sup>303</sup> karo je  
dr̥ḍha kari cita nubāre ||

prabhāta pahara nisi jāgiha paṇḍita je  
cindeya<sup>304</sup> brahma jñeyāne

ubha garā<sup>305</sup> kariyā śrī gorakṣa phakāre<sup>306</sup> ||  
mahārāsa dharibe ujāne !

rājā. || ahe guru jālāndhan suno !

|| mallāla || gaṇḍala ||

guru<sup>307</sup> gusāv kaḥiyā deho sayāre<sup>308</sup> thiti  
kabana nāre<sup>309</sup> āyase prāna kabane nāre jāy  
kabana saṅgame utapati ||

kāhā baurhe manāy guru kūhā baurhe pabanā  
kāhā baurhe cūki kuṇḍari sthāna !

byārise brahma bhāto<sup>310</sup> kabane phire guru  
kabana paṇḍa kabana prāṇap !

jo. || ahā bābu suno ||

bābā gobundā kaḥiyā dibo sayāre<sup>311</sup> sthiti ||  
arddha nāre āyase prāṇa urddha nāre jāya  
sunero saṅgame utapati !

jahā bause manāy bābu  
 ta-(fol.48a)-hā bause pabanā  
 tāhā bause cāki kundali sthānam  
 hvānse brahma bhāta monahi nāre phiri  
 thira pūtā sehi piṇḍa parānam !

rā. || ahe guru hamāra bacana suno !

kabana kamala to[ra]<sup>241</sup> sāsā usāsā  
 kabana kamala to[ra] hamsa grha bāsa !  
 kabana kamala tora sūputa rahiyā  
 kabana kamala tora sata guru kahiyā !

jo. ||

prathama kamara mora sāsā usāsā  
 dubaje kamala mora hamsa grha bāsa  
 tibaje kamala mora sātapu rahiyā  
 cautha kamala mora sata guru kahiyā !  
 jehi to kamala mora jāna utapati  
 priya ṣṭjira bābu suna brahma jūāna !

rā. || ahe guru suno ||

sāpinī kuhukaya<sup>242</sup> kabane bhāba  
 bamkalāla hasa kabane thāba  
 jaba jahi puruṣa yanidrā gahaya  
 piṇḍa cchādi prāna kāhā ghara rahaya !

jo. || ahā bābu suno ||

sāpinī kuhukaya apane bhāba  
 bamkarāla basa tribenī thāba  
 jaba jahi puruṣahu nidrā gehaya  
 piṇḍa chādi prāna<sup>243</sup> bhamana guphā rahaya !

rā. || ahe guru suno ||

kabana<sup>244</sup> paricaya māvā moha tute  
 kabana pancaya sāsī ghara phute  
 kaba-(fol.48b)-na paricaya rāgaya bandha  
 kabana paricaya ajarāmara kalandha !

jo. || ahā bābu suno ||

manna<sup>245</sup> paricaya māvā moha tute  
 gyāna<sup>246</sup> paricaya sāsī ghara phute  
 pa[b]na<sup>247</sup> pancaya rāgaya bandha  
 guru paricaya aparāmara ka[ba]ndha ||



rā. || ahe guru suno ||

kāhā<sup>347</sup> basaya candra kāhā basava sūra  
kāhā basa prana kāhā basa mura |  
kāhā basa kaṇṇsa kāhā piya pāni  
kahaya tattva rāura sadguru jāni |

jo. || ahā bābu suno ||

bāma<sup>348</sup> basa candra dahuna basa sūra  
arddha basa prāna urddha basa mura  
arddhakā hamsa ūrdha piya pyani  
kahahu tetva bābu sadguru jāni |  
ahā bābu ethā khaṇṇka bīrāma karo |  
kalingā baba dabala | koṇa bāsā ||  
ahe bhāvibindu rāura ājñāte rājā gopicandra  
khojite jāyabo ||

ka. || ahe pāpistha yogī amāra rājā hariyā nuyā nicinta<sup>349</sup>  
kariyā thākuren adhra pāpistha cora ||  
jogī dūyata hvathāna ||

rā. || ahe kalingā kvatabāra tumi bada murkha āche  
ematta ahaṁkāra nā karo ||  
rānupani baba hñiuthume | (fol.49a)

|| lalita || e ||

ekhane āsīro rājā ||

khetu. | kona bhāsā hñabathema || ahe mahārājeśvara tumāra  
carane namaskāra ||

rā. || ahe udanā padumā hamāra bacana suno ||  
|| pahadīyā | parimāna |

pāta<sup>350</sup> parīdhana pāyato nepure  
kehne āyaro udanā eteka dūre |

ahe udanā padumā tumi chana sukumārīni rājaputrī  
khene ethā āsīro ||

rāni. || ahe maārājeśvara abadhāna ho ||

naba rakṣa baṅgero chādiyā cintā  
sarba khana thāke rājā jogiro bhetā ||

ahe mahārājesvara ekhane jogira sange kehne  
jogī [haiyā] thākiro |

rā. || ahe rāni suno ||

māya boranti putā dāhubo aṅge  
tekārane thāke amī jogira sange |

ahe rāni mātāra upadēśate jogiro sange thākiro ||

[rāni.] | ahe svāmī abadhāna karo

tumī jāyabo gusāya jogī godāvā  
anu āyasibe toke randhinu haiya |

ahe prabhu amī tumāke randhani haiyā sange āsibo ||

[rā.] | ahe udanā padumā suno

pāpī udanā je tāro balindhe<sup>331</sup>  
kaṁthāro bāse cakṣu (fol.49b) nāhu ninde |

ahe pāpini kehne amāke dukha dūro

[rāni] || ahe prabhu suno |

amī sange raiyā jāba te na rahe danḍe<sup>332</sup>  
kaṁthāro bāse gaṁdha sugandhe |

ahe prabhu yogī sange thākite tumāra kabana  
suṣa<sup>333</sup> haibe ||

yogiyā ||

ahā bābā gopicandra dekho 2 tumāra dūvitā rānī  
āsiro [ ] eṣane tumāra kārja bhara nā hayabe 2 |

rānīyā ||

ahe jogī hamāra bacana suno ||

|| guñjali, dharam na jati |

kathā haite āyaro nādhā<sup>334</sup> yogiyā  
tāro pāyapade rājā ki dekhīyā  
naba lakṣa baṅga rāyya tyajāgīyā<sup>335</sup>  
sarba khane thāko<sup>336</sup> rājā jogī raiyā ||



kāli haute rājā morā gharake nā āyaro  
jogī jālāndharī moke bairī hālo !

ahe jogī tumāra parama bairī bhāba ki nimitta  
amāke kairo !

jo. || ahā rājesvara hamāra bacana suno !

|| me || trī || pra ||

horo dekho 2 are re manorāyā  
horo dekho bāghini āyā  
cāmero duyasta nūnite dhākuyā  
dharī 2 mānusa khāyā ||

bāghini na poso bātā bāghini na dusaba  
bāghini na pose sose māyā !

ohi to bāghini (fol.50a) tāro hāḍo māsu khāya  
dekhite nā pāre sundara kāya ||

keu bore bāghini keu bole nāginī  
keu bore rūpa sanīpe  
cāri pahara rātnkāle thākiyā  
bādani cumbire mahū ||

keu bole bāghini keu bore nāginī  
chanda kariyā bhara baithe  
dina<sup>337</sup> hālo<sup>338</sup> bāghini saṃsāra mohe  
rātri hāro<sup>339</sup> mahārāsa soḷe !

ahā rājā gopīcandra i je bāghini kehne dākiro (!) tumi  
jogī haite nā pāro ||

rānī. || ahe jogī bhikhārī suno ||

bhoḷā bhoḷā yogiyā kahantī ba kathā  
guna gvāna kicchū na jāno mithye  
mudābaya nāthā ||

jo. || ahā bāghini hamāra bacana suno ||

are 2 bāghini na kara garaba  
katakuta<sup>340</sup> kariyā edibo sakala ||

ahā bāghini jogī sane tumāra emana ahaṃkāra haya ||

rānī. || ahe phasiyā jogī suno

candāra jogīyā candāra tora mati  
amāra nija pati rayiyā jābo katī  
rahurī<sup>300</sup> jaubana na kara nirāsa  
hoyiho jogīyā kaṇṭha bināsa ।

jo. || ahā bāghini ki nimitte hamāke gārī pāriro<sup>301</sup>  
ekatā bānī suno ||

udanā padumā tohe duya rā-(fol.50b)-ni  
kemanē gārī amāke pari ।  
jāri jhuri kariyā bhasama-bhūta<sup>302</sup>  
tābe boraba anī śrī gorakṣa pūta ||

ahā bāghini tumī bistara amāke gārī pāriro [ ] ekhane  
śrāpa<sup>303</sup> diyā tumī<sup>304</sup> bhasma karibe [ ] ematta  
ahamkāra nā karo ||

rā. । hamāra bacana suno ||

|| pahaḍiyā || dharam jati ||

heram ki dekhasi nahādebi jagata samasāra jo  
mānusa porāyā dekha hālo chārākhāre ।  
se dekhiyā mahādebi anū<sup>305</sup> hālo samkā  
upekhubo anadhana raibo jhon kaṇṭhā ।  
pāyiro parama pada rākhubo śalira je  
upekhubo rāyya pāta i madhye maṇḍire ||

ahe rānī tumī jamjāra nā karo [ ] anī parama bastu  
pāyiro tumī āpana ghara jāba ।

rānī. || ahe guru gusīy hamāra bacana abadhāna ho ।

|| sa || suhai || jati ||

tuhe morā dharamero bhāyi  
rājā morā deho bāhudāyi ।  
neta pāta (fol.51a) dibo kaṇṭhā  
manī makutā dibo māthā  
guru he soḍāsa barisa mora hiyā  
pacīsa barisa mora piyā ||  
te bidhi kacra murā  
hṛdayana deho mora sāyi ।



antare<sup>309</sup> 2 rāy botiyā  
kī phala jibana hamārā

me bhāsū ahe guru gusāy hamāra samasta  
aparādha kṣamā karivā svāmi dāna diyā amāke  
uddhāra karo [ ] tumāra carane namaskāra ।

jo. । ahā mātā tumā[ra] rājā amāke dākiro [ ] tumāra  
rājā sane bidā[ya] māgyā hame jāyabo । ahā  
mahārājesvara gopīcandra tunū māyā edite nā  
pāro [ ] tumi udanā padumā saṅge sukhe rāyā  
karivā thāko tumāra sane hamāra kārya nā hay [ ]  
amāke bidā[ya] karo bābā hame jāyabo ।

rājā. ॥ ahe guruji āpanāra krpāte amī ematta nīngati na āche ॥  
khancka kṣemā karo ahe rānī suno

me । pamañjali । parjati । (fol.51b)

mahādebi āvoro<sup>311</sup> yamero dhare<sup>312</sup>  
kāyākhām<sup>313</sup> thākūre ista kutumbakā daberī  
śarivā<sup>314</sup> rākho sāvaro gadi bandhana nuyā bidarī  
boke māre gojanā-ro raudi  
e udanā ro akārane karaha jatane  
amī jāyabo deśāntare ॥  
mahādebi selutā<sup>315</sup> yamero dūta  
mrta rāje dhara pañca rūpa  
pāpa punya na kara bicāre ।  
āge pāche duta dhāya  
madhye prāna rāyā jāya  
jathā āche yamero sabhāya ।  
mahādebi bada siddhi anta munde  
ptrāyibo<sup>316</sup> naraka kuṇḍe  
kita<sup>317</sup> puga rāncārī<sup>318</sup> khāve  
tā sunivā prāna morā tharahari kāpa je  
māthā māre<sup>319</sup> mudegale[ra]<sup>320</sup> ghāya ॥

ahe rānī amī sakara saṁsā[ra] bāsanā chādiro  
āra bacana suno ॥

॥ me ॥ bibhāsa ॥ e ॥

guru mukhe mahādebi pāyaro upadeśa  
ghare 2 muḍhā loka bāghini rāyā posa ॥

kolete basivā bāghini mahāmāsū khāya  
 piṇḍero uddhāra nahi yame rayā jāya ||  
 aguni bhutare mahādebi autiro kāra  
 rabi śasī bandi kayilo kāya haira thīra |

ahe rānī jogīra kṛpāte amī tatva jñāna pāyiro [1] tumāra  
 sane kaja nā āche ['] āra (fol.52a) eka bacana suno ||

|| me || bibhāsa || jati ||

subhanna matukī<sup>318</sup> mahādebi tumī  
 bibāhā kailo je  
 suna hero udanā sundari  
 sayinyā bhaḍāra mahādebi tejīro je  
 ami haira yogi deśāntari

rānī. || ahe mahārājesvara eka bacana abadhāna karo ||

prabhāta byāhāna<sup>319</sup> haila<sup>320</sup> ghṛta anna jogāyibo  
 bhṛngāra bhariyā dibo pāni  
 suvibāka savvā dibo e khāta paramki<sup>321</sup> je  
 jogi haiyā kabana sukha jāne

me bhāsā ||

rājā. || āgi divā porā<sup>322</sup> torā e khāta paramki je  
 hāte<sup>323</sup> hāte kudhāvīro medhe  
 birikhero tara mora mandapero kone<sup>324</sup> je  
 schi mera bala<sup>325</sup> pātu medhe

ahe rānī chi saba bastu āgi devā<sup>326</sup> jārāba<sup>327</sup> [ ]  
 amāke kaja nahi ||

rānī. || rajani prabhāta hailo<sup>328</sup> bhugvā māgibo je  
 nimbeka āura judā bāsā-ghare  
 dubaja pahara hailo<sup>329</sup> grhi nitya rangāri dibo  
 āgusara jogi na bhūṃdā |

rājā. || hari duva pahara belā mātāra upare je  
 arāṅga<sup>330</sup> tumgivā rājā judā bāsā ghare  
 sadasu jāla hete<sup>331</sup> āpane navāne dekhiro je  
 khetu toke dharīro amcale

rānī. || āpane navāne je dekhiro mahārājā  
 nāke kāne kehne na kariya sāsti

rājāro mahādebi hai-(fol.52b) -yā hena karmma  
dāśa je deśe 2 thakite prakṣānti<sup>591</sup> ,

ahe mahārājesvara yadi tumi jogi haiyā amāke  
chādibe tabe tumara ka[ma]na [ka]mma [ ] hamāra  
kabana gati haibe hari 2<sup>592</sup>

ahe guru jālandharī hamāra bacana suno ।

॥ bhāti ॥ c ॥

pāramki eḍivā rājā bhūnute diro pāba  
śrīkhaṇḍa eḍiyā rājā bhasama ragāba ॥  
dudha eḍiyā rājā khāyaro kārā bīṣa  
bada kasta pāyari rājā mudāyiro śīsa ॥  
ahora bahora morā rāya baṃgeśvara  
tuhmāra bihuni huro naba rakṣa baṃga ।

ahe guru jālandharī eka bāra amāke svāmī dāna diyā  
amāra prāṇa rakṣā karo

jo ॥ ahe rājendra suno ॥

ehi to bāghuni sānapati<sup>593</sup> yamorā<sup>594</sup>  
purusero ātha bābu unro soraha kalā ।  
gabakhāni dhobanti sebanti mātḥā  
bera havā kahamnti samsārelo kathā ॥  
samsāra kathā a miyā rasa hāni  
eka bāra gera bābu sukhavīro tuṇḍa ।  
āura haran gera bābu hāḍi hena muṇḍā  
āura lāra gera bābu hivā huro khokha<sup>595</sup>  
āura bāra gera bābu hāthe goḍa ſokha ।  
alabara kesa huro bābu kuraro pākhi  
kalama hānasa bāghuni na(fol.53a) sosibe  
ghora mahura hena sakhi ।

āhā rājendra hamāra bacana suno ॥

॥ dipaka ॥ parijati ॥

jhāto teja 2 jhāto teja lobha māyā  
jhāte māpanite guru rākha sundara kāyā ॥  
gaṃgā jāro śīre bahe durgā jāro nārī  
lakṣmī sarasvatī kubero bhaṃḍārī



heno deba māthā muḍe jama rājā dare  
 basaha<sup>500</sup> cadhiyā bhukṣā māge ghare ghare ||  
 kaibā kaṁthā ruo jaro śṅgins bhaṁdārī  
 śrīkāra boranti amī sabāro adhikārī |  
 o nātha nuraṁjana udhāriyā kare  
 bhāba nadi para haite siddhu buddhi kare ||  
 nācanti goraksanātha ghāgharero bore  
 saba dhana nadiā kiro kāmuniro kore |  
 tuhanite bunda<sup>501</sup> nahī nalu bahe bhāthā<sup>502</sup>  
 sukhāyiro<sup>503</sup> mahārasa kāyā hairo nāthā<sup>504</sup> ||  
 sarobara sukhāyiro maccha ribe<sup>505</sup> cure<sup>506</sup>  
 kehne putā pari<sup>507</sup> mare kāmuniro kore<sup>508</sup> |

ahā bābu gopīcandra tumī duyitā rānī tejite nā pāro ||  
 anū prathama dillī nagarera rājā chiro [ ] sāta saya  
 rānī tejiyā anū jogī huro  
 āra bacana suno !

hāthe rāthi kādhe kābara<sup>509</sup> mātthe ghorā curī  
 satya badantu golakhanātha nāce jārāndharī  
 jālāndharī<sup>510</sup> nrpatī jālandhara deśa  
 śrī ā-(fol.53b)-dinātha kathiya upadeśa ||  
 anupāma jogī nahi siddha pābe  
 bhitare ro lohāra bārī 2  
 mora sunāra<sup>511</sup> mandira ghara  
 rupāra mandira ghara  
 tejiro maya dillī to nagare  
 sāta saya mahārānī rāja pāta tejiro  
 duyitā rānī tumī tejite nā pāre

ahā bābā gopīcandra tumī [yadi] abasva yogī haite  
 cāhibe tābe udanā padumāke mātā kariyā hātā deba ||

rājā. ahe guru jālandharī sarbathā |

rājā. ahe rānī hamāra kathora bacana suno |

| bibhāsa || e ||

dure thāko udanā padumā tuhe morī māya  
 mac jabo guru saṁge khetu lauvā jāba [ ]  
 dure ghucō udanā padumā na āsha mora pāsa  
 tumī to chuyite morā piṇḍa bināsa ||





ahe mātā tumake namaskāra [ ] ājukā dinatē tumī  
hamāra mātā hairo ॥

rānī. | ahe guru jālandharī hamāra eka binatī abadhāna ho |

॥ me ॥ pahamañjali ॥

carana dharivā may tuhmāre ro  
eki guru jālandharī  
bāhuvivā (fol.54a) deho moke rāja  
bangśvara hari 2 ॥

sunā 2 guru bacana hamāre  
eki guru jālandharī  
svāmu dāna deho moke rākho eka bāre ॥

ahe guru gusāv dekho 2 rājā hamāke agammya  
bacana divā hācā karo  
hari 2 ekhane amī prāṇa rākhite nā pāre

jo. ॥ ahe mātā hamāra kabana dosa dhairya karo ॥

rānī. ॥ ahe guru amī dhairya karite nā pāre |

| me | pahamā ñjali pra |

rājā e bolivā paḍilo bhuba-tare  
eki baddhātā ro  
rājāro birahe  
udanā tejro parāne ॥

rānīsikā ॥

rājā. ॥ ahe guru jārandharī hamāra bacana suno |

॥ bhīmaparāsi ॥

gobadha brahmabadha parāva turamnte  
tribadha rāgiro morā nahi pratikāre<sup>800</sup> |  
hari 2 hari dauba mārī udanā mahāde[bi]  
tribadha rāgiro morā nahi thābi<sup>810</sup> |  
ki kariho guru jālandharī  
udanā padumā mahādebi jīyāyiyā deho ॥

ahe guru jārandhari dekho 2 udanā padumā  
 du-(fol.54b)-yitā rānī akasmāta prāna tyāga kariyā  
 hamāke hartiyā<sup>11</sup> diro hamāra bada  
 jamjāra hairo jiyāyiyā deba

jo. || ahā hābu tumī yadī sūī hatyāte bhaya pāyireṇ<sup>12</sup>  
 abaśya udanā padumā jiyāyiyā dibo .

*bibhuti nacchoditāvatthamdvā*

ahe udanā padumā tumī kāla nidrā chādo [ ]  
 uthiyā āyaso "

*thana khetu rājā sārā* ||

ahe khetupātra hamāra bacana suno '

|| me || śrī || gaṇḍala ||

hātheto dhariyā pātra koḷete bauvā  
 asta ābharāṇa rājā khetuke pahurāyaro<sup>13</sup> ||  
 naba daṇḍa sunā-chatra khetuke sopiro  
 udanā padumā rānī hāthe hāthe diro .  
 suna he desata saba bangero parajā  
 āju haite banga deśe khetu bheto rājā ||  
 daka diyā āna brāhmaṇa sarjjane<sup>14</sup>  
 sabāke hauste rājā direka<sup>15</sup> āsane "  
 kale jolī kariyā bimati hamāre  
 āju haite bhala-maṇḍa<sup>16</sup> na rāge<sup>17</sup> hamāre ||  
 haluda parajā saba jāta hāsā ghare  
 amāke merāvā deho jāyabo desāntare |

ahe khetupātra ājukā dinate (fol.55a) banga rājera  
 adhipati rājā tohe hairo ['] samasta prajā  
 pratipāra<sup>18</sup> karo |

khe. | ahe mahārājśvara emarita<sup>19</sup> ājñā nā karo [1] hari ||

go. || ahe kalingā kvaṭabāra hamāra bacana suno "

me pahaḍiyā ' parimāna

āvaso he kalingā kaḥibo kathā  
 khojivā ānaha nāpita ethā '

ahe kalingā tuhai tatkāla giyā nāpita borāyiyā āno ||



kva. | ahe mahārājeśvara hari 2 amī ki kahibo |

*kvatabārabam ||*

e bori suniyā koṭāra<sup>20</sup> nāpita khojro nagara bhitare |  
amī rājāra ājnāte nāpita khojte jāyabo |

*kona bhāsā | khaba konasa*

ethā nāpita apiksā kariyā thākibo || *nau baba*

nāpita duya cāri āyaro<sup>21</sup> rājā hāse  
se dekhiyā rājā mane mane hāse |

[nāp.] | ahe kalimgājī ki nimitta mana duhsa<sup>22</sup>  
kariyā<sup>23</sup> ethā thākire<sup>24</sup> | (fol.55b)

kvata. || ahe nāpita amī kahite<sup>25</sup> nā pāre rājāra nikaṭe caro ||

nāpi. | ahe mahārājeśvara hamāra dvāhāra<sup>26</sup> ||  
ki nimitta<sup>27</sup> amāke dākro

rājā. || ahe nāpita suno |

*|| me || rāga uthem |*

āyaso he nāpita ura he kātā  
chedaha se sura mudaha māthā |  
chāro kāde hāthe raivā khore  
mā mayanābati<sup>28</sup> kāde antaspure |

ahe nāpita hamāra mātha mudāyivā deba ||

nā. || ahe mahārājeśvara ki hairo hari hari ||

*rāniyā ||*

*|| paḍamañjari || pra ||*

pāva dharivā kāde udanā sundarī  
na mudaha māthā guṣāva na dharaha pāni |

ahe nāpita māthā nā mudaha |  
ahe prāṇanātha hamāra kabana karma haibe hari 2 ||

*bhokaṣasyam khoya ||*

rājā. | ahe mātā hamāra bacana suno ||

॥ me ॥ śrī ॥ ja ॥

āro mātā tumī kehne kâdo  
bimarisa mane jakha-(fol.56a)-ne nibe  
kāva<sup>229</sup> ma ki karibo dhane.  
miṣṭāna<sup>230</sup> pāna āro mā jēnā nare khāy  
ghorā daśa biśa jāro paighāra merāyī ॥  
maribāro berā<sup>231</sup> hathu ghoḍā thakiro bistāne<sup>232</sup>  
sunā hena mukha tāro agni bevāne ।  
hero dekho āro mā bada bada purī  
tūhāte āchente āro mā yamero<sup>233</sup> sabhāy ॥

ahē mātā tumī kehne kādīro bada mursa<sup>234</sup> āche ।  
ahē nāpita bilamba nā karo । *sakhā dūthana* ॥

rājā ।

me pahāḍiyā । panmāna ।

māthā mudivā rājā mane mane hāse  
bada 2 munijana pāyiro tarāse ।

ahē mātā tumī rāvva bhoga karivā sukhe thāko amī jogi  
sange banāntara jāyabo ॥ *jogirājā bāmdabala* ॥

*kvana bhāsā* ॥ *jogiyā* ॥

ahā bābu rkhane ethā thākire kārja nā haibe ār<sup>235</sup>  
sthāna banāntara jāyabo caro ।

*rāniyā karuṇa* ॥

bhairabī ॥ jati ॥

hātheto bhūgāra raiyā gero baṃgcīvara  
bāhudiṇā na āvasiro<sup>236</sup> rājā judā bāsā ghare ॥  
pamkhi (fol.56b) jātī na hoyiyā udivā se jāya  
kabana pari dekhe he nā marorāya<sup>237</sup> ।  
hari 2 dauba bidhi bipari pāvā  
rājā<sup>238</sup> mora raiyā gero caṃdāra jogiyā ।  
hari 2 ।

kvāṭa । ahē mahārānī dhairya karo ॥  
ki karibo āpanāra karnero phala ।

*rānī badva* ॥



me || pamañjali || e ||

ekhane ācchiro rājā gero kutahare<sup>418</sup>  
na jāne kabana deśa rājā baise more ||

*kona bhāsū knathuthem ! kratabārayā ||*

|| lu 5 ||

*rājā || yogi basa ||*

|| dipaka || jati ||

mura kamala dala pakhāro dhoṇi  
eka pāpa nahi rahe amī siddha yogi ||  
āna dhobi dhobāv<sup>419</sup> kare jāva chārākhāre  
amī dhobi dholāy kare tribenīro ghāte |

*yogi kona bhāsā huthuthem !*

jo. || ahā lābu ethā chālā bichāyiyā<sup>420</sup> thāko ekhane tumī<sup>421</sup>  
jogī karibāra darśana dibo *mudrāyā !*

mudrānca karnayorddhāte se yogi  
muktubhāgbhaye<sup>422</sup> (fol.57a)  
nava khandā prthivyā yo bhikṣāmatatī yogavit

ahā bābā gopīcandra je jogi parama tatva jāne se jogī  
kāne mudrā dharbe i mudrā candra surya jāniyā  
āpane brahma rūpa bhābiyo !

*rājā. || je ājñā ||*

*dhāyasa kabhinam ||*

ahā bābā gopīcandra ekhane tumāke bibhūti dibo ||

mahā kalpānta sambhūte bhasmibhūtaṃ jagatrayaṃ  
tatrotpannā [vi]bhūtinīyam siddhāsta kavīnā jīta  
śaiśā vibhūtirādattā samahita manāḥ śīśo  
dhāranīvānyayāstāngaurjjarāmarana muktaye ||

ahā gopīcandra ye manusya sārddha trikoti ūrthate  
snāna karibe je punva pāyabe se punva bibhūti snānate  
pāyibe ehi bibhūti snāna karivā sarbhānga lagāba ||  
tābe tumī brddha nā haibe mṛtyur<sup>423</sup> bhaya<sup>424</sup> nā  
pāyabe | ahā bābā ekhane tumāke kamthā dibo ||

kamndām vahati yogindrah pāpa bhūtī nivāraṇam  
tasmāt

ahā bābā gopīcandra je jogī joga tatva jñāna dharibe  
se jogī kamṇthā dharaya ī je kamthā (fol.57b) tumū  
dharo ॥ tābe tumi pāpero bhaya nā paybe ॥  
ahā bābā ekhane tumake śṛṅgi nāda dibo ॥

śṛṅginā dh[va]nimāśrutva palāyante diśodaśa  
bhūta preta piśācaśca tato nādan vidhāraya ॥

ahā gopīcandra ije śṛṅgi tumū galā bādho jakhane  
śṛṅgīra sabda suniyā brahmā beṣṇu mahesvara sahite  
tetisa koṭi debatā kāpe takhane tumi tribhūbana jinube  
ī śṛṅgi leba ॥ ahā bābā akhane topi dibo ॥

yathā tralokya nagare brahmā bhūcchatra bhūnṛpaḥ  
tathauva moksa nagare tvam brahmatva nṛpo bhava ॥

ahā gopīcandra ekhane ī topi mātḥā dharivā moksa  
nagarera tumi rājā hoba ॥ ahā bābā ekhane jhori dibo ॥

caturmukhe caturveda caturvarga batustayaiḥ  
samāśṛtaṁ jhorike'smun grhītātravidhānakam ॥

ahā gopīcandra ī jhori leba je yogī jhorira tatva jānube  
se jogī yogī kahe ī jhoritā dharmma artha kāmā moksakā  
nidhāna ī jhori leba ॥ ahā bābā ekhane patra dibo ॥

yathā bra-(fol.58a)-hmāṇdamakhilam pātramākaribrahmanā  
tathā dharmārtha moksāya tubhyaṁ patram mayārpitam ॥

ahā gopīcandra ī je yogī bhojana karibe tābe amara  
tatva pāyabe samasta brahmandera nidhāna sṛṣṭi  
pralaya ihāra bhitara jāno ī patra je tumū leba ॥  
ahā bābā ekhane lathī dibo ॥

yathā sumeru daṇḍena mahābhūtāni sandadhe  
tathā karmendriyāirvyāptaṁ daṇḍametat pragrhyatām ॥

ahā gopīcandra ī je karmendriya byāpaka jñāna daṇḍa  
tumi leba ॥ ahā bābu go[pī]candra ī chālākhāni leo

jakhane tumī ī chālā āsana karivā thāke takhane tumāra  
mana sthura hoya ! ahā gopicandra ekhane tumī rājā  
tatva chādivā ābe jogī haulo ekhane tumāra nāma  
phirāvibo tumāra nāma śṛṅgārīpā haulo tumī kama  
krodha lobha māyā chādivā brahama jñāna dhariyā  
thāko ! ahe bābā śṛṅgārīpā ekatā bānī suno !

॥ jayaśrī ॥ pra ॥

mura dhara 2 pandita jogī  
sukha mana cita hoyi na royi ॥  
udadhi pabana ma (fol.58b)

[ folio 59 missing ]

*hnuthume*<sup>410</sup> ॥

॥ rāgaśrī ॥ pra ॥

sati jāgo 2 ॥

[yo] ahā śṛṅgārīpā ekhane tumī voga tatva jāniyā tumāra  
kāyā suddha haulo māvāte tumī lepa haite nā pāre yogīra  
byabahāra ekabāra kutumba jātrā karite cāhe tumī  
kutumba jātrā karite jāba

*kona pratibhiktāphonemāla* ! *thaba cchesaphodvā* ॥ *rānīnāśoyā* ॥

ahe yogī hamāra bacana suno !

॥ me ! rāga bhūmanarāśī ! kharjjatī !

pratyusa pahara belā rābiro kirane  
hāthe rāthu kādhe jhon jogāyabe gamane ॥  
sati jāgo sati jāgo re māva  
*kalṁgāna*<sup>411</sup> ghare bhīksā māge jogāya ॥

kutumba-jātrā karite jāba ! *kona pratibhiktāphonemāla* ॥

yo. ॥ ahe mahārānī suno ॥

*simṇvā*<sup>412</sup> purivā rāura simhadubāre<sup>413</sup>  
*thāra*<sup>414</sup> bhari bhojane mahādeba āne ॥  
*tumāra*<sup>415</sup> sabho jana mahādebi khāebo pihnāya  
amī deśāntarī jogī kauḍāro blukhārī ॥



ahe mahārāni ami kāmgarā yogike patra bhari bhikṣā deha ||  
(fol.60a)

rānīyā || bāta<sup>531</sup> bhari tamkā rāura<sup>532</sup> jhori bhari reha  
amāra gopīcandra udesa kariyā deha ||

rā go. || nā amī rājā nā upabhogī  
śabana sunite chiro  
rājā eka hairo jogī ||  
dekhuro 2 amī kāsī purī dandāvite  
ghare 2 bhikṣā māge smṛgipā punte ||

rānīyā || kāvalo<sup>533</sup> dale<sup>534</sup> rāura mudāviro māthā  
kāyalo<sup>535</sup> dare<sup>536</sup> rāura gale diro kandhā ||

rājā. || bakunero<sup>537</sup> dare mahādebi mudāviro māthā  
jāro<sup>538</sup> dare mahādebi galā dilo kanthā ||

rānīyā || hātha pāba dekho jogāy<sup>539</sup> padumero phula  
tuhme jogāv amī dekhuro rājā samatūra<sup>540</sup> ||

ahe yogendra tumī hamāra svāmī gopīcandra samāna  
āche hātha pāba saba shnate jāniro

rājā. || ahe mahārāni sūno ||

ghucāba māthāra tupi turivā cāho mukhe  
eka nā śata mahādebi judāba<sup>541</sup> keukare<sup>542</sup> ||

ahe mahārāni ami gopīcandra nā āche tumī ki jānite pāre ||

rānīyā || rivā<sup>543</sup> āno jogāva kaho kathā sarupa  
tuhme jo- (fol.60b)-gāva hame dekhuro  
rājā gopīcandra rupa ||

ahe thākura tumī abaśva gopīcandra āche  
amī niścaya jāniro tumāra carane namaskāra ||

rājā || ahe guru jārāndharī hamāra bada akārja hairo ||  
udanā padumā amāke jāniro

jo. || ahā bābu śmṛgāripā ekhane tumī jematta māyāte  
līpta nā haube tematta jñāna drdha kariyā  
parama sukhe thāko amī sakala pṛthvī  
pradakṣiṇa kariyā paramānanda kariyā thākite





jāyabo jālandhari baṃdva dabala ! kona bhāsā !

ahā dātā amī je jālandhari jogī āche ekhane  
 anū gopicandra rajāke joga mudrā diyā sīdha kariyā  
 hamāra paruma ānanda huro ekhane ethā thakire  
 hamāra kārva na haya mahārājādhirāja śrī siddhi  
 nṛsiṃha malla debake śubhāsīrbāda diyā samasta  
 indriya śamana karī-(fol.61a)-yā ..... samādhi  
 kariyā thākite jāyabo !

## NOTES

- <sup>1</sup> *y* (য) and *y'* (য) are not distinguished in the ms., and will not be distinguished here except where ambiguities would arise.
- <sup>2</sup> Ms. *udyaacandrârdracūḍo*. The scribe has in many occasions written *-dv-* where he clearly meant *-ddh-*, cf. *judva* (13) = *yuddha* 'war'.
- <sup>3</sup> *karpura-gaura* 'yellowish-white like camphor' (see Monier-Williams, *Sanskrit Dictionary*, p. 258). The epithet refers to the colour of the skin. The author may have reversed the order of the components.
- <sup>4</sup> *-ṣy-* is not quite distinct. The character may be read *-ṣp-*.
- <sup>5</sup> *bhūla-netra* 'eye on the forehead' *r/l* confusion is one of the characteristics of the ms. (See orthography in the introductory essay).
- <sup>6</sup> A syllable is missing here. The word may be *maṅgala-lāja-nātha*?
- <sup>7</sup> = *nava-rasa-kuialah*.
- <sup>8</sup> Below the character *-t-* there is a downward stroke which looks like a *hasanta* sign. The sign is fairly frequent in this ms. especially with the characters *k* and *n*. One would not however expect an *hasanta* in *likhyate*, since it ends in a vowel.
- <sup>9</sup> This is probably the abbreviation of *ekatālī*, cf. *ekatāri* (2).
- <sup>10</sup> = *paridhāna*. There are numerous cases of *a/ā* confusion in this ms. both initially and medially. (See orthography in the introductory essay).
- <sup>11</sup> *-ri* gen. is rare.
- <sup>12</sup> The scribe makes no orthographic distinction between the single *ch* and the cluster *cch*, but uses one character, which resembles the modern Bengali *ch*, for both. This would imply that the scribe saw no phonetic difference between, say, *icchā* and *ichā*, *ācche* and *āche*. In this edition, however, they will be distinguished on the basis of modern Bengali orthography.
- <sup>13</sup> Both *sarana* and *sacārā* mean 'moving' or 'movement'. The reading is probably *carana sacārā* 'moving feet'.
- <sup>14</sup> = *saṃkara*.
- <sup>15</sup> Ms. *pūjabagu sāuni*. The mark that occurs between *pūjabagu* and *sāuni* is frequently used in the ms. as a punctuation mark. In two other instances the mark occurs within words, i.e. *janamu ya* (1) and *āyast ro* (71). Thus, even though the

mark functions in other instances as a mark of punctuation, it either does not do so here or is misused. Consequently, there is no reason for supposing that the mark in *pūjabagu sauni* is a word-divider. On the other hand if the phrase were construed as *pūjaba gusāuni* ( *gōrvāmini* ), it makes sense. It should be pointed out, however, that the phrase occurs in *hariscandra-nṛīyam* without the mark (cf.

*causathī māyā re pūjaba gusāmini*

*sarastvati māyā re pūjaba gusumini* (fol. 1b)

Conrady in his edition of *hariscandranṛīyam* construes the phrase as *pūjabagu samini* (see *Das Hariscandranṛīyam, ein altnepalesisches Tanspiel*, August Conrady, Leipzig, K. F. Kohlers Antiquarium, 1891).

<sup>14</sup> Ms. *sarāsarāvatī* is clearly a scribal error. *hariscandranṛīyam* gives *sarastvati*.

<sup>15</sup> Cf. *aranga tuṅgiyā* (65).

<sup>16</sup> Also spelt *mayanabati* (14), *maenābati* (15).

<sup>17</sup> = *kakṣa* 'womb'.

<sup>18</sup> Ms. *janami yā* See note 15 above.

<sup>19</sup> Ms. *tanuravaravasmī*.

<sup>20</sup> Ms. *prthuni taravati* See note 15 above.

<sup>21</sup> = *lalitāpurī*, place name.

<sup>22</sup> Cf. *siddhi-nṛīyamha-malla* (76).

<sup>23</sup> For allusion see Wright, *History of Nepal*, p. 136.

<sup>24</sup> Certainly a scribal error for *darīana*, a word commonly used in the text. This is one of the many set phrases found in Nepal plays. Cf. *ohe putra rāja-kumāra mantri koṭabāra amara darīana karibāra nimitta samasta loka āsibe || sabhās-thala jāyibo caro*, (*śūba-mahimā-nṛīyam*, fol. 4a).

<sup>25</sup> Probably an abbreviated form of a Newari word meaning 'scene'. It may be noted that although a Sanskrit word *anā* is used for 'act', the Newari word *lū* is used for 'scene'.

<sup>26</sup> Although both the characters *y* (𑒧) and *y* (𑒧) are used, there is considerable overlapping. The character *y* is used for initial *a*, *y* (𑒧), *y'* (𑒧) and *j*.

<sup>27</sup> = *rabi*.

<sup>28</sup> Ms. *dahana kara kare bāna hāthe* Either *kara* or *kare* is an interpolation. *dahana-kara bāna hāthe* 'with an arrow in hand that burns', or *dahana kare bāna hāthe* '(he) burns with an arrow in his hand'.

<sup>29</sup> Ms. clearly reads *guṇḍa tēcā*. The phrase occurs in *hariscandranṛīyam* as *guṇḍa tēcā* (cf. *guṇḍa tēcā yajiasā'dvitiyah*, fol. 1b).

- <sup>52</sup> A *hasanta* sign occurs below *t*. This means that the scribe knew the significance of the sign.
- <sup>53</sup> *ga* in the margin.
- <sup>54</sup> = *bhāla*.
- <sup>54a</sup> The *sk. śokla* is left out.
- <sup>55</sup> < *dagdha*, cf. *dāṭa* and *dātā* in *Carṇā*.
- <sup>56</sup> = *karṇa*.
- <sup>57</sup> Characters *ṛ* (initial) and *ṛh* are indistinguishable.
- <sup>58</sup> *samara*
- <sup>59</sup> Ms. *krodhana*.
- <sup>60</sup> = *bhāla*.
- <sup>61</sup> Either the scribe or the author did not know the correct use of high grade honorific verb. Grammatical errors of this nature are frequent. *hasanta* below *n*.
- <sup>62</sup> = *cākara*.
- <sup>63</sup> Ms. *saṃgrāmaḥ*.
- <sup>64</sup> Ms. *dubāṭi*.
- <sup>65</sup> — *murukha*?
- <sup>66</sup> A single bar occurs after *nepa*.
- <sup>67</sup> The scribe originally wrote *ānande*. The final *e* has been erased. The line occurs in p. 2, where the word *ānande* is used.
- <sup>68</sup> = *kariyā*.
- <sup>69</sup> = *tomāra*.
- <sup>70</sup> Ms. *baṅgeśvara*.
- <sup>71</sup> Ms. *ghare* 2. In the majority of cases reduplication is indicated by numerals.
- <sup>72</sup> Cf. *johāra* (14), *gṛahāra* (12), *johāla* (20), *gohāra* in *śrīkṛṣṇa-kīrtana*, Hindi *gohāra* 'cry for help'. Interchangability of -*j*- and -*g*- is expected. *drāhāra* is probably a scribal error for *gṛahāra*. Cf. *drāhāra* (70).
- <sup>73</sup> This is one of the conventions of Nepal plays. Cf. *ahe putra rāja-kumāra mantri kratabāra tumi desera cāra caritra dukha sukha dekhaya sabhāsthala āyasva* (*śūba-mahīmā-nṛtyam*, fol. 4a). Also, *ahe rohidāsa ayodhyā nagarera bārtā sunite jaba* | (*hariscandra-nṛtyam*, fol. 2a).
- <sup>74</sup> = *bilamba*.
- <sup>75</sup> = *dekhite*.
- <sup>76</sup> This may be abbreviation of *prakinnaka* as found in *śrīkṛṣṇa-kīrtana*.
- <sup>77</sup> The couplet is probably misplaced. The couplet and the following prose passage appear to contradict each other. The couplet refers to a visit which has already taken place. The prose passage, on the other hand, refers to a visit that is about



to take place. The first two words of the couplet also occur in p. 9 implying that the whole couplet is to be repeated. The couplet fits the context in p. 9.

- 59 = *paḍe*, -ḍ/-dh- confusion is frequent. Cf. *paḍilo* (17).
- 60 = *dekhite*. The corruption is not due to scribal error. There are many instances in the text where wrong verbal form is used. In *jāite banda[na] kare* (4), one expects *jāiyā* instead of *jāite*. Many more will be noted below.
- 61 = *dhāla* 'pours' (?), *dhala* 'white' (?).
- 62 = *tambula*.
- 63 = *pālari*.
- 64 Ms. *ao*.
- 65 = Nepali *gāra* 'cowherd' (see Turner, *Nepali Dictionary*, p. 152), or, *gaibāra* 'an unkempt dirty fellow', or, *gopāla* 'cowherd'. -p/-b- confusion is not unlikely.
- 66 The couplet is incomprehensible. *jhātiyā* = *jhātiyā* (?) 'having cleaned', *badhara* = *bādhala* (?) 'arranged', *pūbā* (Pk. *pūa*- Pal. *pūpo* Sk. *pūpaḥ*) 'a cake made of meal cooked with ghee' (see Turner, *Nep. Dict.*, p. 387) Cf. *puyā*, *Gaurāṅga-bījaya*, ed. Sukumar Sen, Calcutta, 1957, p. 117.
- 67 The phrase occurs in *harīcandranṛtyam* as *lukura codo*.
- 68 = *cāula*.
- 69 Although -be occurs as a third personal suffix for the future tense, -bo is more commonly used. Cf. *jaebe* (8).
- 70 = *pāthāi*.
- 71 *jamera*. The scribe has written n instead of r. Such a confusion is common. Cf. *yamāra* (= *amāra*) (33), *anaṅga* (1), *araṅga* (65).
- 72 The second scribe begins.
- 73 *hasanta* below n.
- 74 *hasanta* below k.
- 75 The first scribe takes over.
- 76 Is it related with Nep. *gāu* 'village'? Cf. *gāyā* (10).
- 77 Scribal error for *kahite*.
- 78 See note 75 above.
- 79 -su- in the margin.
- 80 Ms. *bamgeṣuare*.
- 81 = *karo* a/e confusion is fairly common. Cf. *keribo* (14), *kerū* (11).
- 82 Ms. *lolitra bhaṅga*.
- 83 Ms. *paṣida*.
- 84 = *aganita*?
- 85 Ms. *paṅkamja*.

- 55 = *moli*.  
 56 = *tikina*.  
 57 = *kataksa*.  
 58 Ms. *ubā*.  
 59 *uru ghara* is incomprehensible. The correct word division may be *nāgara jibau rūghara jāo*?  
 60 = *kājare*.  
 61 Ms. *kanaba*.  
 62 *kaṣṭha*.  
 63 The song occurs in *haricandra-nṛtyam*. There the *rāga* is *basanta* but *jati* is not mentioned.  
 64 In *haricandra-nṛtyam* (short reference HN) 'ahe suna he sundari kokila nā nade.'  
 65 In HN 'ragala kāmaka danda'.  
 66 In HN, 'tumi prabhu sundara keri nidhāne' (Conrady reads *kerini dhāne*).  
 67 In HN 'bhumjaha'.  
 68 HN. 'jūiro'.  
 69 HN. 'cānda'.  
 70 HN. 'prānero'.  
 71 HN. 'cātura'.  
 72 See note 52 above.  
 73 *ni-* in the margin.  
 74 = *akasmāt* The Superscript *-r-* mostly before a consonant cluster is a distinctive feature of the *ma*. See J. Brough, *Buddhist Hybrid Sanskrit, BSOAS*, pt 11, 1954.  
 75 See note 35 above.  
 76 = *sama*.  
 77 From the occurrence of the second *ro* in this line one infers that *ro* is a vocative word. But if this is so, the reading 'suna hero' does not seem to be correct.  
 78 See note 2 above.  
 79 The line is incomprehensible. *cūni cūnte* seem to be interpolation.  
 80 *karpūre*.  
 81 *bapu-dhari* = *bapu-dhārī*?  
 82 *-yā* between the lines.  
 83 Ms. *-mir-*. *m* and *s* look almost identical except that *s* has a downward stroke added to it on the front loop. It is possible that this downward stroke has been omitted.  
 84 Ms. *sānti*.  
 85 See note 52 above.  
 86 See note 2 above.  
 87 [*bārtā*] *sunite jābo*?

- 118 -ka in the margin.
- 119 *paradi-* in the margin *pradipotkuptā* ?
- 120 Ms. *gopicandiera* has been amended to read *gobindacandiera*. The character -p- has been changed to -b- and -nd- has been added in the margin.
- 121 One expects *thakite* here. The scribe was confused between *ethā thakite karya nahī* and *ethā thakite kārya nā haya* (52). Also *ethā thākite karya na āche* (2).
- 122 = *putrero* a c confusion See note 80 above.
- 123 See note 68 above.
- 124 Unidiomatic construction.
- 125 = *amūlya*.
- 126 Ms. *karite*. See note 76 above.
- 127 = *harje*.
- 128 Ms. *surapure*.
- 129 *hasanta* sign below k.
- 130 = *phutkār* ?
- 131 Ms. *ghodārā rāute* -dā- written in the margin. The scribe probably first wrote *ghorā* and then changed it to *ghodā* by replacing -rā with -dā, but he forgot to cross out -rā.
- 132 Ms. *ubāre*. It seems the scribe repeatedly wrote *ubā* (11) and *ubāre* where one expects *udhāra* (= *uddhāra*). Does it mean that the scribe was unable to read *dūh* in the original from which he was copying.
- 133 -k- in the margin.
- 134 = *daiba*.
- 135 Unidiomatic construction. See also *binnita hailo* (18).
- 136 *hailo* changed to *haiyā*.
- 137 Ms. *mātita*. Cf. *mārite* (18).
- 138 See note 135 above.
- 139 = *āpane*.
- 140 Indiscriminate use of high grade and middle grade honorific. Cf. *apane* in the same sentence.
- 141 = *digero* = *dikera*.
- 142 = *paścima*.
- 143 *dešera* in the margin.
- 144 Ms. *ethā thakite na kārya āche*.
- 145 The couplet is repeated in p. 26 where *kunī* is replaced by *hum*.
- 146 *hoiranamohe* is a puzzling sequence. The probable divisions are *hoi rana mohe* which is meaningless and *hoira* (= *hoila*) *na mohe* the meaning of which is not clear either. *hoira*, at any rate, is more justifiable since it occurs in the following line, cf. *halio* (19). The phrase probably means 'there is no

misunderstanding between you and me'. A character has, however, been crossed out between *na* and *mohe*. '*haurana*' is glossed by Mohan Singh as a technical word. He gives the meaning 'in mystic wonder'. See Mohan Singh, *Gorakhanath And Medieval Hindu Mysticism*, 1937, p. 92.

<sup>147</sup> = *amūlya*.

<sup>148</sup> A double bar | occurs between *je icchā* and *se karo*. The occurrence of the double bar between the relative pronouns *je* and *se* suggests that the scribe misused the punctuation marks. See note 15

<sup>149</sup> = *kruddha*

<sup>150</sup> = *johāra*, see note 52 above.

<sup>151</sup> Ms. *marilo*.

<sup>152</sup> = *bayanna* 'fifty-two' ? -y-/-r-/-w- are used indiscriminately. Cf. *dhayi* (72) and *ahoy* (72) Cf. Oriya *bāhana* 'fifty-two' See Chatterji, *O.D.B.L.*, Vol. 1, p. 341.

<sup>153</sup> = *gharuka* 'of the house' ? -n-/-r- interchangability is very frequent in the ms. The meaning of the sentence would then be 'he who serves the house (family) for fifty-two generations' There are other instances of the use of *ka* as genitival inflection to justify this reading

<sup>154</sup> = *kariyā*

<sup>155</sup> = *kadhā*, 'roughness' ? or, Beng *kadāi* 'cooking [au]

<sup>156</sup> This line may have reference to the Oriya version of Gopīcandra legend (see D. C. Sen, *Bāṅga sāhitya paricaya*, vol. 1, Calcutta, 1914, pp. 85-94) According to this version *mahā-mati* (= *mayanābati*) notices *darapanē mukha cāhucī kumāra* 'her son is looking at his face through a mirror' She then scolds him saying *agunre dahile pinḍa hua ye dhūli to ka pāi darpanere śarita nihali* 'the body is turned to dust when burnt in fire, what is obtained by looking at your body through the mirror'. Also, cf. *sarbaṅge dōpana lae kibā cāha mukha* (ibid, p. 236).

<sup>157</sup> = *pūtā*. Cf. *pūtā* (22).

<sup>158</sup> *k* in the margin.

<sup>159</sup> = *chārākhāre* = *chārākhāre*. Cf. *chārākhāre* (1631) Note -n-/-r- interchangability.

<sup>160</sup> Cf. *payadhara* (47), *pyādā* (14). The scribe has probably confused *pyada* with *payadhara*.

<sup>161</sup> = *e*.

<sup>162</sup> = *dhāra*. Grammatically *dhāra* is unsuitable One expects *thā* or *ihāke*.

<sup>163</sup> *punedār* is probably *punc* (= *punye*) 'by virtue' [*i*]dāi = *edāi* 'is given up'.



- 243 = *āmāra*. Irregular form.
- 244 = *rāyatva*
- 245 *sonaderekhata* is divisible in two ways. *sonade re khāta* (= *khāta* = *khāte*) 'work by contract' If this reading is accepted, *re* has to be taken as a vocative word which does not seem to be entirely satisfactory. The alternative reading is *sonade rekhāta*, assuming that *rekhāta* is a scribal error for *rākhata*, which would mean 'keeps the gods (as slaves) by an agreement'.
- 246 = *debaganā*?
- 247 = *rājya*.
- 248 = *sakala*. -a/-e- confusion.
- 249 The second scribe takes over.
- 250 Between *ḍamkā* and *ro* two characters have been erased.
- 251 There is a sign after *upayate* which indicates that something has been omitted. There is, however, no insertion.
- 252 = *upāy*'
- 253 Ms. *mārilo*. The scribe has often confused *marilo* with *mārilo*. The distinction between the roots *mar-* and *mār-* was apparently not clear to him. See note 151.
- 254 Cf. *abadhūta* (23).
- 255 Something has been erased after *cetanā*, leaving space for at least one character.
- 256 First scribe takes over.
- 257 = *mānikero* -aro and -ero gen. suffix. are commonly used.
- 258 = *mṛta* 'dead'?
- 259 Ms. *kare*
- 260 Scribal error for *priye*?
- 261 *kalīngā* written in the margin
- 262 *koṭabūra* is written in the margin
- 263 There is a gap between *a* and *māra*
- 264 Ms. *rākhe*.
- 265 A single bar occurs between *khoji* and *yā*. See notes 15 and 148.
- 266 This couplet is repeated in p. 30 where *karibo* occurs instead of *karilo*, and *bolata* instead of *barata*. *barata* is probably = *bāratā*.
- 267 One expects *thākibo*. Verbal phrases like *suniyā thākibo* or *suniyā thākilo* would, however, be unusual, at least in this context
- 268 *rohīyāche*?
- 269 Ms. *āiso*.
- 270 Ms. *bichālāyīa* Cf. *bichāyīā* (72).
- 271 See note 145 above.

- 180 = *tathā*.  
 181 -g- in the margin.  
 182 = *kaṣaka*.  
 183 = *khordā*.  
 184 = *jhāri-khaṇḍa*.  
 185 Cf. *bandilama maṅgalakote maṅgala-candikā* (see *Dharma-purāṇa* by Jadunātha, ed. Panchanan Mandal, p. 8).  
 186 Ms. *nagra*.  
 187 Ms. *māmarūpa*.  
 188 There is a punctuation mark between *yogī* and *sakala*. The mark is no doubt misplaced. See note 15 above.  
 189 *sacotra* 'an island in Indian ocean'.  
 190 = *drīpakā*.  
 191 = *jabha*.  
 192 = *simhala*.  
 193 = *cāmpāraṇ*.  
 194 Cf. *dhabhura gajāi* (19).  
 195 = *ṣhāme ṣhāme*.  
 196 Superscript -r-. See note 104.  
 197 The author has used *bodha kariyā* in the sense of *anurodha kariyā*. Cf. *bodha kariyā* (20).  
 198 The initial lines of this poem are repeated below (see p. 43). They also occur in *Gorokṣa baṇi* with minor variations. The present reading is established on the basis of the reading available in *Gorokṣa baṇi*, which is as follows  
*nadī tīraḥ bṛhā nārī saṃgat puruṣā alapa jīvanakī asā* (see *Gorokṣa baṇi*, ed. Pitanbar-datta Barathial, 2nd edition, 1946, p. 137) Ms. *nadī tāro bṛhā nārī kula puruṣā*. The amended reading makes sense: 'a tree on the bank of a river and a man in the company of a woman have no hope of life'  
 200 = *puspa*.  
 201 = *bhramarā*.  
 202 = *bandī*.  
 203 = *piālī*? Repetition of *piālī* is curious.  
 204 = *mantra*.  
 205 = *tāma* meaning a solid substance.  
 206 = *talāiyā gela* 'drowned'.  
 207 = *tumbā* 'dried gourd' meaning a buoyant substance.  
 208 = *cere* 'than'.  
 209 Ms. *kāgāmra*.  
 210 Ms. *anra*.  
 211 = *dukkha*.  
 212 = *dakilo*.  
 213 = *turanta*.

- 223 Without a rhyming couplet the song looks incomplete. *kārā* *rāgi* may be a scribal error for *kā rāgi* 'for what', cf. *kā rāgi* (p. 48). The first line is repeated below (see p. 51) where the variant for *godari* is *godari*. *e mada* = *emata* 'such'? *hama bhari jāne* = *ami bhāla jāni* 'I know well'? *mandukero* = *mandukero* 'frog's'?
- 224 — *kahāgā*.
- 225 — *kṣaneko*.
- 226 *pā* in the margin.
- 227 Ms. *madana*.
- 228 Ms. *siddhrānte*
- 229 — modern Bengali classifier *-ā/-ti*. Cf. *eka gotā* (35), *duyi gotā* (35). Cf. *suṣā guti* (*Gorokṣa bijaya*, Mandal, p. 90).
- 230 = *haile*.
- 231 -*g-* in the margin.
- 232 = *haile*.
- 233 Nep. *ṭhaphāuni* 'strike'.
- 234 Ms. *-mtr-*. See note 113 above.
- 235 = *tuthi* 'dried'.
- 236 = *añjali*
- 237 = *sarna*
- 238 = *meli*
- 239 *raba* = *laba* = *laya* 'takes', interchangeability between *-b-* (*-v/-w-*) and *-y-* is frequent.
- 240 = *puta*
- 241 = *amhāsana*
- 242 = *āra*.
- 243 = *thākibo*?
- 244 = *bichārya*
- 245 = *kalinga*
- 246 = *palati*. Cf. *parati* (32)
- 247 = *nā āsthe*.
- 248 = *yāibe-t*, *-t* being emphatic particle
- 249 See note 241 above.
- 250 *haukhadhaukhahaukhāya* is puzzling. *haukha* and *dhaukha* may be related with *harṣa* 'pleasure' and *duḥkha* 'misery'; *haukhāya* is totally incomprehensible.
- 251 Ms. *mara* after *bābu*.
- 252 = *ṣupi*
- 253 = *saṁnya*.
- 254 = *dhāla*
- 255 = *taroāla*
- 256 = *taila*.
- 257 = *sastra*.

- 257 Ms. *kayā*  
 258 = *lamba*  
 259 = *amāra* = *āmāra*, Note -n/-r- interchangeability.  
 260 = *khata* 'short'  
 261 *hasanta* after n.  
 262 Cf. *tarabāra* (33) The phrase may mean '(the yogi's) hair (is like a) sword'.  
 263 = *daḍha* / *diḍha*?  
 264 = *bindu*.  
 265 Cf. *bheṣa* (34).  
 266 -r- insertion, mainly before a consonantal cluster, is one of the main features of Newari mss. (see note 114 above) If -r- in *āpurhu* is a superscript the word *āpuhu* may well be related with Nep. *aphuhu* 'self', 'himself' (see Turner, *Nep Dict.*, p. 36). The meaning of the sentence will be 'oneself is the master, oneself is the god' The same meaning is probably hinted in '*tāke amara ekakāra*' (35) Cf. *swayam devī swayam devah swayam iṣṣah swayam guruh swayam dhyānam swayam dhyatā swayam sarvatra devatā* See *kaula-jñāna-nirṇaya*, P. C. Bagchi, Calcutta Sanskrit Series III, p. 26.  
 267 = *kāṣṭyā*.  
 268 = *kaila*  
 269 = *khelārbāra*.  
 270 = *advāliya*.  
 271 The line looks queer *anara* = *anala*, *labaya* = *labhaya*, *lamkha* = *lākṣa* Although *labhaya* is grammatically unsuitable here, the couplet probably means 'shell is born in the ocean, the lac of the fire-god is taken'  
 272 = *mora*.  
 273 = *kundala*.  
 274 = *gaḍāu*.  
 275 Cf. *pehnāyaba* (40) *pahribe* (40)  
 276 = *karne*. Cf. *rabi-jāi kundala kiu ābharani* (*caryā*, song No. 11)  
 277 = *litala*.  
 278 = *agimira*. Note -n/-r- confusion  
 279 Although the words are familiar, the meaning of the sentence is not clear. *bāli* is probably = *bārī* 'water'.  
 280 Ms. *jālandhari raya*.  
 281 *ami* in the margin although grammatically *āmi* is not required.  
 282 -ya in the margin  
 283 = *bada*  
 284 *hasanta* below n





- 263 *hasanta* below n.  
 264 = *phulite* = *phurite* 'to travel'. Cf. *phurite* (35).  
 267 = *kanthā* — *kāthā*.  
 268 = *cīrakūṣa*.  
 269 Cf. *bhela* (34) and *bheba* (33).  
 270 = *laryā* or *niyā*.  
 271 = *bedāyibo*.  
 272 = *burikkate*.  
 273 *hāta* + *-kā* (gent. suff.).  
 274 *bāta* 'air' + *-kerā* (gent. suff.). The occurrence of *ṣabana* (35) 'air' suggests *batakerā* is the correct reading.  
 275 Ms. *dhāgā* *dhago* is necessary for rhyming. *dhāgā* occurs below, see line 1056. Nep. *dhāgo* 'thread', Hindi *dhāgā* (see Turner, *Nep. Dic.*).  
 276 Ms. *lyo*. See *lyā* (34).  
 277 = *dile*.  
 278 = *pātra*.  
 279 Cf. *goti* (31). *goṣā/goṣi*, like modern Bengali *-ṣā/-ṣi*, are classifiers. The meaning of the sentence is not at all clear. *nābe* 2 may mean 'low' *dāte* is probably a scribal error for *dāle*.  
 280 = *kharpara*.  
 281 Cf. *gadhāu* (34).  
 282 = *dala* 'petal'.  
 283 = *eka*.  
 284 = *bhāta* Cf. *bahma-bhaḍḍorā* < *brāhmaṇa-bhaṭṭāraka* (see *caryā* song No. 47).  
 285 = *cāla*.  
 286 *h* in the margin.  
 287 See note 265 above.  
 288 = *phoḍi*. *-d/-r-* interchangability is common.  
 289 = *anna*. Note superscript *-r-*.  
 290 = *thāla*.  
 291 *ṣahphara* is meaningless. This does not seem to be a distortion of a familiar word. It is probable that the scribe or the author introduced Sanskrit words here. Mixed Bengali-Sanskrit composition is found elsewhere in the ms., *kaluṅgāya* (36) has a Sanskrit suffix. If this assumption is correct, *ṣah* is probably *ṣaḥ* and its Bengali equivalent is *se phara* = *phala* 'fruit'. The meaning of the line is 'that fruit cannot fill the basket' *phala*, however, occurs in the previous line.  
 292 = *kaphina*.  
 293 = *lāṭhi*.  
 294 = *seguṇa*.

318 = *kāthi*.

319 The line looks defective. *bate* is probably (*cālera*) *bāte*, it could also be *bate* which will not fit in the context. *baise* is probably *bañiyā* 'having sat'. *khedāñiyā kare* is unidiomatic. The scribe may have seen *khedāñiyā deya* and on that analogy may have made up *khedayñiyā kare*. It is also probable that the scribe has left out something between *khedāñiyā* and *kare*.

320 Ms. *rāthite*. The author may have written *amāra rāthite bistara dharma tatva āche* 'in my stock their is mystical power'. The present scribe may have intended to change it to *amāra rāthi bistara dharma tatva rathi āche*, but forgot to change *rāthite* to *rāthi*.

321 There is a mark after *ba* which indicates that something has been omitted. There is, however, no insertion which is generally written in the margin with the number of line of the *soho*. One feels the scribe has left out *-d-*, i.e. *ba(d)a dhāta*. *bada* is = *bada*, *dhāta* still remains a puzzle. One could assume *dhata* was related with *dhūrta* 'clever' but *dhūrta* is already used in the sentence. The other possibility is, if it is legitimate to ignore the left-out sign, *badha* = *bada* {one must remember that *bada* has been used in this ms for *bada* but *badha* never occurs although *-dh-/d-* confusion is probable, cf *kudhāyā* (43) = *kudāyā*] 'very'. *āta* = *āṣa* 'clever'. Alternatively, *badhāta* may be related with modern Bengali slang *bajjāt* 'a wicked fellow'.

322 = *beṣā*.

323 = *pāḍiyā pāri-* in the margin.

324 = *pate*.

325 *hasanta* below *y*.

326 = *rājya*.

327 = *khadagero* = *khadgera*. Note *-d-* *-d-* interchangeability.

328 = *khadagero* = *khadgera*. Note *-d-* *-d-* interchangeability.

329 Ms. *dhaya*. *-y-* *-r-* confusion is unusual, but *dhaya* does not fit in the context. If *khadagero* (= *khadgera*) is the correct reading, *dhāya* has to be changed to *dhāra* 'sharpness'.

330 = *kāṭa*.

331 = *dhari*.

332 = *bahudiyā*.

333 *bagumānimukha* is incomprehensible. One cannot be sure if *bagu mānī mukha* is the correct word division, even though it appears to be the most likely possibility *mānī-mukha* may be = *mari-mukha* = *mār-mukha* 'arrogant'.

334 = *māra*.

335 = *pharamāna*.

- 331 = *uthe*.  
 332 = *pute*.  
 333 = *jāni*.  
 334 = *gotā*.  
 335 = *budhi*.  
 336 = *phelayalo*.  
 337 = *dubiya*.  
 338 = *mare*. Note n/r Confusion.  
 339 -*te* in the margin.  
 340 See note 320 above  
 341 *hasanta* below n.  
 342 Ungrammatical construction. The scribe meant *mārite samartha ami āche* but he confused *mārite* with *māribāra* and *samartha* with *sāmarthya*.  
 343 = *choṭasa*.  
 344 One expects *uthibe*.  
 345 Cf. *kaḍāra bhikhāri* (Gobindacandrer Gīt, ed. Sircandra Sil, p. 74. Short reference G.G., Sil.  
 346 *bhetibāra*. One expects *bhetite* here. The scribe seems to have been confused with the use of *-bāra* and *-te*. See note 342  
 347 This is probably a scribal error for *bhala laṇi*  
 348 *hasanta* below r.  
 349 *hasanta* below n  
 350 *hasanta* below r.  
 351 Ms. *barmalāsa*. But *bailāsa* (= *bilāsa*) occurs below p. 40.  
 352 = *subarna*.  
 353 = *subarna*.  
 354 = *kalasa*.  
 355 Cf. *chandra-bichandra* (40)  
 356 — *bālā* 'sand', *goti* — *goti*. Cf. *yata guti sāgarera bālā*, (see D. C. Sen, *Banga sahitya Paricaya*, (Vol. I, 1914, p. 87)  
 357 Ms. *tepte na parihe*. It seems the scribe did not understand what he was copying. Context demands *tepte pāriho*.  
 358 = *kheibo*.  
 359 Cf. *dāya* (*caryā* song no. 12)  
 360 = *padiyā*.  
 361 = *andhake* -*r*- seems to be superscript.  
 362 = *khele*.  
 363 *jāyabo* and *jābo* both are commonly used  
 364 *dekhibo*.  
 365 = *gāya*  
 366 — *ābharana*  
 367 = *chadīyā* = *chad*. Alternatively it could be *saruyā*.

803 = *kāthā*. Cf. *kamthā*.

804 Cf. *khātara ulase* (variant *urase*) *tomara khāiba sarba gāe* (G.B., Mandal, p. 106). The reading of G.B. suggests *kamtharoksu* should be divided as *kamtharo* 'of the wrapper' *ksu* remains a puzzle. One feels the scribe has left out something here. *bāpu* cannot be added to *ksu*, as it is most probably a vocative word like *bābā* of the preceding sentence. *cārāricārī khāya* is certainly a scribal error for *rāricārī khāya* (64) which is equivalent of *nedecece khāy*.

807 *haile*.

808 = *iasya*.

809 = *kuḍāyā*.

810 = *lariyā*.

811 = *mandapa-* and *-ri* (gen. suff.) Cf. *mandapito* (43)

812 = *ambala*.

813 = *mīla*.

814 *hasanta* below *n*.

815 *hasanta* below *n*.

816 *sariyā* in p. 42 is taken either as *chad* or *sariyā*. Here *sariyā* may be related with *saripha* 'custard apple'

817 *jukuti* = Beng. *jukti* 'dried'

818 Note *-r-* superscript.

819 *pratyāñā*

820 = *punye*

821 = *eta*

822 = *acintya*.

823 = *cintile*.

824 = *pājarera*.

825 = *fuka*

826 = *uḍiyā*

827 = *kalyāra* 'dear' ? *kalyāra* 'of *kali yuga*' ?

828 = *prajā*

829 This line is incomprehensible

830 This couplet occurs before. See p. 29. Ms. *nadi tāra bīṣā rāri kule puruṣā*.

831 *-ri-* in *uthiribe* is queer. The root is probably *uth-*, *-lbe* fut. suff. Occasionally the scribe has inserted an *r* which is different from superscript *-r-*. Cf. *amdharaṅke* (42)

832 = *bidhabā*.

833 = *khāyibe*.

834 = *jala*.

835 = *kala*

836 This couplet occurs in *Gorakṣa Bāṇī* and *Anila Purāṇa* as follows *āgera naukā budila pāchera pudila mājhe uḍila*



*dhūla* (see Sukumar Sen, *Bāṅgālā Sāhityer Itihās*, vol I, pt. II, 1963, pp. 206-9).

398 Ms. *sarisa tolu jayate pāna pāyaro*. The emended reading is suggested on the basis of a reading found in *Gorokṣa Bāni* and *Anila Purāna* which is as follows: *sarisa budite* (variant *bhūjite*) *jala bindu nāni dubila deulera cūḍā* (ibid, p. 212).

397 *hasanta* below y.

398 These two couplets occur in *Anila purāna* with certain alterations. The reading from *Anila Purāna* of Dviya Lakṣaṇa is as follows:

*byāghrera dugudha āuṭite cāhila*  
*bilai basila tāra āie*  
*lakuni-dugadhe lakadi luṣila*  
*bilāi pālāya tarāse ||*

(see Sukumar Sen's Introduction to G.B. Mandal).

Another version is also available in G.B. Mandal as follows:

*hari nila dugdha phuti bāghini auṭe re*  
*bidāle basiyā pratiāse*  
*auṭite āuṭite dudha lākadhe luṣila re*  
*telāna uḍila ākāse.*

399 Cf. *lakuni-dugadhe* in *Anila purāna* as quoted above.

400 = *lakadi*. Cf. *lakadi* in *Anila purāna* and G.B. as quoted above.

401 = *theke*

402 = *āusa*

403 = *āmana*

404 = *cāhi*?

405 = *irihatta*

406 This line is incomprehensible

407 = *bysabha*.

408 = *caḍiyā*

409 Cf. *hasaha caḍhiyā bhiksā māge ghare ghare* (67) *ghare ghare* means 'door to door'. On this analogy *bārotare* is divided as *bāro tare* = *bāro dāre* = *bāro dāre* (lit. twelve doors) which also means 'from door to door'.

410 Ms *hātha*

411 = *kharpara*.

412 = *catuki*.

413 = *bhara*.

414 *kaila* is puzzling.

415 *kabirāsa* is certainly *kailāsa* Cf. *kabilāsa* = *kailāsa* (*Gopī-candrer Gān*, vol I, p. 80) Also, *kabirāsa* (45, 46).

416 Cf. *kaona* (4), *kona* (5).

417 = *maṇḍala*?

- 417 = *tala*.
- 418 See 416.
- 419 Ms. *sahnāya*. Cf. *sahnasa* (46).
- 420 *parebā* and *paleba* (47) are extremely difficult. One wonders if they should be divided as *pare* 'on' and *bā*; or, *parebā* = Nep. *parevā* 'pigeon' < Sk *pārācatah*.
- 421 < *dharitrī*. Cf. *dharatī* (50).
- 422 = *khudī*.
- 423 This couplet is incomprehensible
- 424 = *ite*.
- 425 = *māṣi[te]*.
- 426 This line is incomprehensible
- 427 See note 420 above. If *palebā* means 'pigeon', *biyāgero* still remains a puzzle. Is it *biñero*?
- 428 = *bajhāyala*. Cf. *lukāyara* (49), *lukābara* (57).
- 429 = *khokī*. This should not be confused with *kokhī* < *kakṣa*.
- 430 Cf. *ghoḍāra paṅghara* (Gopīcandra's *Gan*, vol. II, p. 483)
- 431 Is it a scribal error for [t]askare? -n/-r- interchangeability is very common.
- 432 = *marilo*. Cf. *muyero* (47).
- 433 In *Anila purāna* and *G B. - Mandal*, we find *dugadhe lākadi* *juṣila* and *dudha lākadi juṣila re* respectively (see note 398 above). *lākadi* means 'fire-wood'. The word also occur in this ms. (see note 400 above). The author has probably used *kāṭha* 'fire-wood' instead of *lākhadi*. Thus *kathiyāro* may be a distortion of *kāṭha*. Alternatively, *kathiyāro* may be related with Beng *kaḍāi* 'milk-pan' *kathiyaro* = *kathiyāro* = *kaḍāra*.
- 434 = *mandodarī*.
- 435 = *adabhūta* = *adbhūt*.
- 436 = *baḷi* (personal name). Cf. *bāri* (47).
- 437 = *palanti*.
- 438 = *prajā*.
- 439 = *kairo* = *kailo*.
- 440 = *lariyā*.
- 441 = *kare* 'tax'.
- 442 < *stri-kalo* 'laminine trick'.
- 443 = *saba-t*, -t an emphatic particle.
- 444 = *sadguru*.
- 445 = *lagi*.
- 446 = *tholi*.
- 447 = *lāgala*. Cf. *lāgala* (12).
- 448 = *piriti*. Cf. *piriti* (48).
- 449 < *bhagna*?



- 438 = *bhālo bhurosā* Cf. *bhala bharasā* (G B -Mandal, p. 73).
- 439 < *lākha* < *lakṣa*.
- 440 *amha* (= *ama*) + *ara* (gen. suff.)
- 441 = *ḍāle*.
- 442 = *kokila*.
- 443 = *kuhare*?
- 444 *dāde*.
- 445 *bola bole*.
- 446 *paḍiyā*.
- 447 = *cāhilo*, Unidiomatic use. — *paḍiyā dekhilo cāh-* and *dekh-* have identical meanings. On that basis the scribe probably made up a phrase *paḍiyā cāhilo* which is unidiomatic.
- 448 *nāhi*.
- 449 *melā*.
- 450 *rujuta* < *ruyukta*. Confusion of -y- and -g-.
- 451 = *mokṣa*.
- 452 = *mukula*.
- 453 = *rayāla* = *raola* = *raṅala*, Cf. *rayala* (Gorakṣa Bijaya, Karm, p. 188)
- 454 Ms. *bahibo*
- 455 The second and third lines of the poem do not fit in the context.
- 456 According to context all *khāyilo* used in this song should be *khāyibo*. The scribe has often written -lo where -be is required.
- 457 = *babi* (< *bāpi* 'a large well'), -ra (gen. suff.).
- 458 = *badā*.
- 459 460 = *śamkha dogubhedā* is a complicated sequence. It is divided as *śamkha* 'shell', *doga* 'bull', *bhedā* (= *bhedā*) 'lamb'. As 'bull' and 'lamb' are four-footed animals (*caupada* which are listed in lines 8 and 9), they do not fit in the context unless it is assumed that the scribe broke the order of occurrence
- 461 = *utṭi*
- 462 = *khata*.
- 463 = *piḍhā* = *piḍi*.
- 464 = *uḍanta*.
- 465 *kādasīyayāmbīyānt* is incomprehensible.
- 466 *yani* = *āni*?
- 467 = *karīyā* -a- -e- confusion.
- 468 = *olakhite*.
- 469 = *ātā*.
- 470 = *rakho*.
- 471 Ms. *majuta*
- 472 See note 223 above

- 452 = *ghamghara* < *ghāghara*. Cf *ghāgharera* role (G.B. -Mandal, p. 58).
- 453 = *naukā*. -n-/-r- confusion.
- 454 = *dandī* = *daḍi*.
- 455 = *maṇḍala*?
- 456 This sequence is incomprehensible.
- 457 *īṣṇā*?
- 458 = *sataraha* — *satera*, *raksa* — *lakṣa*.
- 459 *āthāśa*.
- 460 = *batrīśa*.
- 461 = *ekūśa*.
- 462 = *chayānabbai*.
- 463 = *khaḍga*.
- 464 = *āthāra*.
- 465 = *cauṣaṭṭi*.
- 466 = *tin*.
- 467 As the numbers are on the decreasing order, i.e. *chayānabbai sahasra* (53), *cauṣaṭṭhā sahasra*, *banti sahasra* is probably a scribal error for *batrīśa sahasra*.
- 468 = *sālāśa*.
- 469 = *santoṣa*.
- 470 The second -n- is in the margin.
- 471 = *bāndhufi*.
- 472 Between *mora* and *hi* the scribe wrote *n* and crossed it out. The *bi* of *hibi* is written on the top of a character which is rubbed out. *hibi* is probably a scribal error for *hibe* and since -y-/-r- distinction is not maintained, it could be read as *hiye* in the heart'.
- 473 = *mora*.
- 474 The probable reading is *morā nchā jāuka jare* (= *jale* 'water' or *jale* 'burnt'. The meaning of the sentence would then be 'let my love be burnt' or, 'let my love be [drowned] in water'.
- 475 The probable reading is *bāmana pābaya punu rājate* 'the dwarf obtains a kingdom'.
- 476 = *ematta* = *emata* Note superscript -r-.
- 477 = *īṣṇāra*.
- 478 = *megha*?
- 479 *hasanta* below *n*.
- 480 = *diyā*.
- 481 *hasanta* below *n*.
- 482 Ms *kayara*.
- 483 Ms *hejā*.
- 484 Ms, *āpanārake*.



- 513 Ms. *runiyā*.  
 514 = *bilamba*.  
 515 *hasanta* below *π*.  
 516 *hasanta* below *π*.  
 517 = *caṇḍalini*.  
 518 = *bhela*. -r- in the margin.  
 519 Ms. *bāyiyu*.  
 520 = *bāhuḍāba*.  
 521 = *caḍiyā*.  
 522 = *mukhato*.  
 523 = *duyāra*.  
 524 = *durabāra* = *durbāra*.  
 525 Ms. *pahare*. = *praharī*.  
 526 = *sambāyala*. See note 427 above.  
 527 = *kaṭākṣa*.  
 527a = *cāya* ?  
 528 The meaning of this couplet is not clear.  
 529 = *brkṣa* ?  
 530 = *rukāyara* = *lukāyala*. See note 427 above.  
 531 = *ḍore*. Cf. *dhore* (64).  
 532 = *nedecede*. See note 366 above.  
 533 = *baḍi*.  
 534 = *cintaya*.  
 535 = *galā*.  
 536 = *phukāra*.  
 537 This couplet occurs in *G B* — Mandal.  
 538 See note 464 above.  
 539 *G B* — Mandal has *nāle*. It could be either *nāḍe* or *nāle*.  
 540 = *bhāta*. Cf. *bhata* (35) See note 304.  
 541 *kamalata* = *kamalate* is also probable. The occurrence of *tora* in p. 59 suggests that the scribe left out [ra].  
 542 These two couplets are found in *Gorokṣa Bānī* with minor alterations. In *Gorokṣa Bānī* the text reads *kuhakar* instead of *kuhukaya*, *bhāi* instead of *bhāba*, *nīdrā karai* instead of *yanīdrā gahaya*.  
 542a = *prāṇa-bhamara*.  
 543 These two couplets occur in *Gorokṣa Bānī* with minor changes. In *Gorokṣa Bānī* there is *thira hai kamdha* instead of *ajarāmara kabandha*.  
 544 *mana* in *Gorokṣa Bānī*.  
 545 *paḥana* in *Gorokṣa Bānī*.  
 546 *jāṇa* in *Gorokṣa Bānī* *pa[ba]na* reading is suggested by *Gorokṣa Bānī*.

- 547 These two couplets are also found in *Gorokṣa Bānī* where instead of *kahā basa prana kahā basa mura* there is *kahā basai nādabīdakā mūra*.
- 548 In *Gorokṣa Bānī* *urdhai basai camda ardhai basai sūra*.
- 549 = *niścīnta hatyā*.
- 550 = *pāta < patta*.
- 551 The meaning of this sentence is not clear.
- 552 = *duandue*.
- 553 = *sukha*.
- 554 = *nādā*.
- 555 = *tyayāgiyā* = *tyāgiyā*. Confusion of -y- and -j-.
- 556 = *thāke*.
- 557 In *G.B.* — Mandal the variant is *dibā haile*.
- 558 = *haile*.
- 559 = *haile*.
- 560 = *kāṭākup*.
- 561 = *nahuri* = *nahuli*. -n-/-r- confusion.
- 562 Ms. *pāyiro* Cf. *pāri* (63) = *pāḍi*, also, *pāriro* (69).
- 563 = *bhasmibhūta*.
- 564 Superscript -r-.
- 565 Grammatically *tomāke* is required.
- 566 = *amāra*.
- 567 The probable reading is *antare 2 [po]rāyabo hiyā* 'the heart will be burnt internally'.
- 568 *hasanta* below y.
- 569 = *dare* Cf. *dhare* (58), also *dare* (67) — *dare*.
- 570 This line is incomprehensible *kāyūkhāni thākibāre* is probably the scribe's distortion of *kāyākhāni rākhībāre*. The roots *thāk-* and *rākh-* may be taken by the scribe as synonymous as he probably has done in the case of *cāh-* and *dekh-* (see note 458 above). *uta-kutumba* = *uta-kutumba* 'relatives'; cf. *kutumba-jātrā* (74). *kādaberi* is a puzzle. One wonders if *kā-* of *kādaberi* is gent. suff. and therefore should be attached to *kutumba*. If so, *doberi* remains a puzzle.
- 571 This line is incomprehensible.
- 572 = *sehtā* = *seṭā* = *seṭā*.
- 573 = *phelāibe*.
- 574 = *kīṣa pokā*.
- 575 See note 532/536 above.
- 576 Ms. *māro*.
- 577 = *mudgarera*.
- 578 Cf. *ghare ghare bāghinī se pose*, see *G.B.* — Mandal, p. 128.
- 579 The second scribe takes over.
- 580 = *bihāṇa*.



380 Ms. *hailo*.

381 = *pālanki*.

382 = *poḍā*.

383 The meaning of this sentence is not clear. One can guess *hāte bate* = *hāte bāte* 'everywhere', *kudhāyro* = *kudāibo* (-*ro*/-*bo* confusion is common) 'shall collect', *medhe* 'sacrifice' (in the present context probably 'ashes') '[1] shall collect the ashes everywhere'.

384 = *kona*.

385 *bālapatimedhe* is a puzzle. The sequence may be divided, although not quite satisfactorily, as *bāla-pati-medhe* which is probably equivalent to *vala-yajño-patitaka* 'sacrificial thread'? -*yajna*- is substituted by -*medhe*- 'sacrifice' and -*pati*- by *upavītaka*.

386 = *diyā*. -*i*/-*e* confusion.

387 = *juālaba*.

388 = *hailo*.

389 Cf. *ananga tungiyā rājā* 'the king who has surpassed cupid (in beauty)'.

390 = *hailo*?

391 = *akhyāte*.

392 The second scribe takes over.

393 = *senāpati*.

394 = *yamera*.

395 = *khoka* = *khāka*.

396 See note 409

397 = *bindu*.

398 = *bhājā*.

399 = *sukhāilo*.

400 = *naṭhā*.

401 = *ṭibe* = *nibe*.

402 = *cile*.

403 = *paḍi mare*.

404 = *kole*. Cf. *sarabara sukhāila maṭica nīla cile nīja kāyā ḍubāila tuhmi kāmīnira kole* || G.B. Karim, p. 145.

405 = *kāpaḍa*.

406 In the margin.

407 = *sonāra*. Cf. *sunā-chatra* (69)

408 Ms. *ekarāre*.

409 Ms. *parikāro*.

410 Ms. *thābe*. = *ṭhābi*.

411 Superscript -*r*-.

412 *hasanta* below *n*.

413 *hasanta* below *y*.

- 016 Superscript -r-.  
 015 Punctuation mark between *dre* and *ka*.  
 014 — *bhāla-manda*.  
 017 — *lāge*.  
 018 = *protupālana*.  
 019 Superscript -r-.  
 020 *hasanta* below *r*.  
 021 Ms. *āyro*. *hasanta* below *y*.  
 022 — *dukkha*. *du-* in the margin.  
 023 Ms. *karīyāna* *ka-* in the margin.  
 024 *hasanta* below *n*.  
 025 There is a single bar between *ka-* and *-hite*.  
 026 See not 52 above.  
 027 -*nimī-* in the margin.  
 028 *hasanta* below *y*.  
 029 Ms. *kaya*.  
 030 = *mutānna*.  
 031 = *belā*.  
 032 = *butare*.  
 033 *hasanta* below *y*.  
 034 = *mūrkhā*.  
 035 *hasanta* below *r*.  
 036 Punctuation mark between *āy-* and *-sīro*. *hasanta* below *y*.  
 037 — *manorāya*.  
 038 *ja* written before *rājā*.  
 039 — *kutuhale*.  
 040 *hasanta* below *y*.  
 041 The scribe wrote *bichālāyiyā* and crossed out *-l-*.  
 042 Grammatically *tomāke* is required.  
 043 *hasanta* below *r*.  
 044 *hasanta* below *y*.  
 045 The second scribe takes over. He has probably taken over at some point in folio 59 which is missing.  
 046 = *kabngāra*.  
 047 = *irāga*?  
 048 = *umha-dvāre*.  
 049 = *thāla*.  
 050 This line is incomprehensible.  
 051 — *batā*.  
 052 — *cāula* or *rāula*?  
 053 — *kāhāra*.  
 054 — *dare*.  
 055 = *ukunero*.  
 056 — *jada*.





•57 *hasanta* below *y*.

•58 = *juḍāba*.

•59 = *kautūhale*. Cf. *kutahare* (72).

•60 The scribe has probably left out something.



## G L O S S A R Y

- amkula 'seed'.  
 amcala 'the end of a garment'.  
 aipjuri 'the open hands placed side by side and hollowed'.  
 amdharāke 'to the blind'.  
 aipbata      ambala? 'sour'.  
 ambara 'of the mangoe tree'.  
 akasmārtta 'suddenly'.  
 akāraṇa 'without reason'.  
 akhane 'now'.  
 agammya 'incomprehensible'.  
 agni 'fire'.  
 agniṇa 'of the fire'.  
 agre 'before'.  
 agocari 'unattainable'.  
 aghabhāro.  
 aṅgasāra 'movement'.  
 acambhubā 'queer'?  
 acintī 'unthinkable'.  
 acha.  
 ajaya place name.  
 ajugati 'improper'.  
 atabhūta 'queer'.  
 advitiyā 'without parallel'.  
 adhukārī 'master'.  
 adhipatī 'king'.  
 anaṅga 'bodyless'.  
 anadhana 'wealth'?  
 anara 'fire'.  
 anare 'in the fire'.  
 anupama 'matchless'.  
 antargṛha 'inner house'.  
 apane 'oneself'.  
 aparādhate 'because of fault'.  
 apāra 'limitless'.  
 apikṣā 'wait for'.  
 apuruba 'not having existed before'.  
 aphuma 'opium'.  
 abatara 'incarnation'.  
 abadhuta 'technical term'.  
 abadhuta 'technical term'.  
 abrita 'unwise'.  
 ama.  
 amake 'to me'.  
 amara 'mine'.  
 amāla 'mine'.  
 ami 'I'.  
 amira 'mine'.  
 amrtagaṇa 'imperishable'.  
 amola 'priceless'.  
 amṛto.  
 arāṅga 'bodyless'.  
 araca 'worship'.  
 ari 'enemy'.  
 arṇna 'food'.  
 alabara.  
 asrate 'by the shadow of'.  
 asura 'demon'.  
 askane < ā-skandin 'robber'.  
 asnāna 'bath'.  
 ahināyaka 'personal name'.  
 ahe 'vocative word'.  
 ahora 'restless'?  
 ahora-bahola, see *ahora*.  
 āilo 'came'.  
 āiso 'come'.  
 āisva 'come'.  
 āisvo 'come'.  
 āu 'more'.  
 āutiro 'stirred'.  
 āute 'stir'.  
 āura 'more'.  
 āe 'comes'.  
 āeso 'come'.  
 āota 'comes'.  
 āga 'ahead'.  
 āgame 'scripture'.  
 āgari 'foremost'.  
 āgusara 'move forward'.



āche 'is/has'.  
 aju 'today'.  
 ājuka 'today's'.  
 ājñā 'command'.  
 ānigata.  
 ātā 'wholemeal flour'.  
 āthia 'eight'.  
 āthara 'eighteen'.  
 ādinātha 'the first lord'.  
 ādeśa 'command'.  
 ānandamahathā 'personal name'.  
 unande 'with pleasure'.  
 ānaba 'bring'.  
 āniro 'brought'.  
 āne 'brings'.  
 āpanāta 'one's own'.  
 āpanāke 'to you'.  
 āpurhu 'yourself'.  
 āpūrbhūi 'story'.  
 ābar 'comes'.  
 ālukā (beksa).  
 ābe 'comes'.  
 āyabe 'comes'.  
 āyasibe 'will come'.  
 āyāsī-bhūmī 'technical term'.  
 āyaso 'come'.  
 āyā 'is come'.  
 āyāma 'technical term'.  
 āratī 'anger'.  
 ālungane 'embrace'.  
 ālo 'came'.  
 āsa.  
 āsana 'seat'.  
 āsāpuli 'place name'.  
 āsibe 'will come'.  
 āsiro 'came'.  
 āso 'come'.  
 i 'this'.  
 iṅgalā 'name of a nerve'.  
 ije 'this'.  
 itā 'this'.  
 itara 'inferior'.  
 indāsana 'powerful', 'strong'.  
 induda 'technical term'.

ihāna 'its'.  
 i 'this'.  
 ite 'with bricks'.  
 ucā 'hugh'.  
 ucha.  
 ujārā.  
 uddaikā 'place name'.  
 utapati 'origin'.  
 utare 'answer'.  
 utini 'female camel'.  
 uthabe 'will raise'.  
 uthi 'having risen'.  
 uthiro 'arose'.  
 uthē 'rises'.  
 udanā 'personal name'.  
 udanta 'flying'.  
 udaya 'place name'.  
 udiyā 'having flown'.  
 udeśe 'for the purpose of'.  
 udesana 'whereabout'.  
 udhāre 'release'.  
 upajiro 'originated'.  
 upadeśate 'by the advise of'.  
 upabhoga 'enjoyment'.  
 upekhae 'ignores'.  
 uphali.  
 upāe 'means'.  
 upāyate 'by the means of'.  
 ubāre udhāre? 'rescue'.  
 ubha 'loud'.  
 urate 'on the thigh'.  
 urata 'chest'.  
 urttame 'good'.  
 urttara 'north'.  
 usasa, see 'sāsa'.  
 uhāra 'release'.  
 uhe 'he'.  
 e 'this'.  
 ekatā 'one'.  
 ekavisa 'twenty one'.  
 ekānta 'alone'.  
 eteka 'so much'.  
 ethā 'here'.  
 [c]dāi 'is given up'.

ediyā 'having given up'.  
 emata 'such'.  
 esane 'now'.  
 ehi 'this'.  
 ehiso 'such'.  
 o 'that'.  
 odiyāna 'place name'.  
 kao 'I say'.  
 kaona 'which'.  
 kaṃgāra 'begger'.  
 kaṃjalikā 'place name'.  
 kaṃthā 'wrapper'.  
 kaṃthāro 'of the wrapper'.  
 kaṃdhā < skandha 'bodily form'.  
 kaṃsaro 'of Kaṃśa'.  
 kacchoti.  
 kañola 'lotus'.  
 kaṭata.  
 kaṭāya, see note 155.  
 kaṇṭhā 'wrapper'.  
 kutaka kaṭaka 'place name'.  
 katakuta 'beating and killing'.  
 katakṣa 'glance'.  
 katākha 'glance'.  
 kaṭi 'how much'.  
 kateka 'some'.  
 kathā 'wrapper'.  
 kathā 'words'.  
 kathā 'where'.  
 kathuna 'hard'.  
 kathiya 'is said'.  
 kathiyāro 'of the pan'.  
 kathora 'cruel'.  
 kahana 'how'.  
 kahane 'by which means'.  
 kamara 'lotus'.  
 kamarā 'orange'.  
 kamalā 'lotus'.  
 kamalabatī 'place name'.  
 kayā 'having done'.  
 kara 'do'.  
 karao 'do'.  
 karani 'activity'.

karane 'in the making'.  
 karatā 'master'.  
 karanti 'does'.  
 karā 'tricks'.  
 kaṃgāyi 'personal name'.  
 kaṃvaro, see note 386.  
 karu 'do'.  
 kare 'tax'.  
 karo 'do'.  
 kamra.  
 kartti 'knife'.  
 kalatoya 'name of a river'.  
 kalaphula.  
 kaḥga 'personal name'.  
 kaḥṅgā 'personal name'.  
 kahte 'to do'.  
 kale 'hands'.  
 kasūi 'butcher'.  
 kasayi 'butcher'.  
 kasta 'pain'.  
 kaha 'say'.  
 kahamnti 'says'.  
 kahā 'where'.  
 kahini 'story'.  
 kahilena 'said'.  
 kahu 'who'.  
 kaho 'say'.  
 kā 'who'.  
 kāgāra 'begger'.  
 kāgāmra 'begger'.  
 kāgāla 'begger'.  
 kāculi 'inner garment'.  
 kājare = kājale.  
 kājate 'for [what] reason'.  
 kāpro.  
 kāti 'having cut'.  
 kātiyā 'having cut'.  
 kātha 'essence'.  
 kādasivā.  
 kādiyā 'having cut'.  
 kādhe 'on the shoulder'.  
 kābara 'cloth'.  
 kāmaka 'of cupid'.  
 kāmaru 'place name'.



kāmālu - kāmāru.  
 kāmātā 'place name.'  
 kāmūnūro 'of women'.  
 kayalo 'whose' ?  
 kara 'time'.  
 kālu 'yesterday'.  
 kāleśa 'trouble'.  
 kāfīkī 'place name'.  
 kāsmurakī 'place name'.  
 kita 'worm'.  
 kirtī 'achievement'.  
 kirtu 'achievement'.  
 kilāṇe 'by the sunshine'.  
 kiskimdhya 'place name'.  
 kumbhakarna 'personal name'.  
 kukula 'dog' ?  
 kuṭahare 'with eagerness'.  
 kuṭṭā 'dog'.  
 kuṇḍara 'ear ring'. = kuṇḍala.  
 kuṇḍari = kuṇḍalī.  
 kuṭiyā 'by husking rice'.  
 kutumba 'relatives'.  
 kuttā 'dog'.  
 kudāre  
 kudhāyā 'having collected'.  
 kuni  
 kuyilā 'name of a mountain' ?  
 kurāro 'hen' ? = kurāra  
 'eagle' ?  
 kurbāra 'oar'.  
 kuhukaya 'calls (snake)'.  
 kuknuke 'calls (cuckoo)'.  
 keukare, see note 659  
 keḍāraikā 'of Kedara'.  
 kemane 'how'.  
 keribo 'I shall do'.  
 keru 'do'.  
 kero 'do'.  
 kelā 'banana'.  
 kelāto 'with banana'.  
 keli 'amorous sport'.  
 kelite 'in amorous sport'.  
 keśara 'tail of the Bos  
 grunniens'.

keśaro 'of hair'.  
 kehne 'why'.  
 kaubā.  
 kairo 'did'.  
 kaulāsa 'place name'.  
 kailo 'did'.  
 kause 'how'.  
 kokira 'cuckoo'.  
 kokhi 'child'.  
 kokhi < kakṣa 'womb' or  
 'child'. See kokhi above.  
 koca 'a man of mixed caste'.  
 kocinī 'a woman of mixed  
 caste'.  
 koṭakī 'shed', 'hut'.  
 koṭabāra 'guarding the fort'.  
 < koṭāla.  
 koṭabāla, see koṭabāra.  
 koṭi 'million'.  
 kore < kole 'in the embrace'.  
 kaudāri, see note 344a.  
 < kaudālika ?  
 kaudāro, see kaudāri.  
 kaubā.  
 krapure = karpure 'with  
 camphor'.  
 kriyā 'activity'.  
 krorddha = krodha 'anger'.  
 khamdā 'sword'.  
 khandā 'sword'.  
 khandire 'destroyed'.  
 khadga 'sword'.  
 khadagelo 'of the sword'.  
 khaneka 'for a while'.  
 khaphala 'skull' < kharpara.  
 khamāvā.  
 khara 'cruel'.  
 kharagi = khidki < khadakki  
 'side door'.  
 kharagera 'of the sword'.  
 khac 'eats'.  
 khāta 'bed'.  
 khāta 'works'.  
 khāto 'short'.

khāda 'food'.  
 khāyathi 'eat'.  
 khāya 'having eaten'.  
 khāyiro 'ate'.  
 khene 'occasionally'.  
 khepa.  
 kherāyibāra 'for the purpose of playing'.  
 kherbo 'I shall play'.  
 khere 'plays'.  
 khokha, see note 595 'ash'.  
 khojao 'look for'.  
 khojte 'to look for'.  
 khorī 'having dug'.  
 khore 'razor'.  
 gae 'with horse'.  
 gamāgero = *gamgāra* 'of the Ganges'.  
 gamndha = *gandha* 'smell'.  
 gajāyi = *gañjikā/gājā* 'hemp'.  
 gajāvi, see *gajāvi*.  
 gadhāu, see note 274 'is made'.  
 gadhiye, see *gadhāu*.  
 ganāyibo 'will count'.  
 gamāola 'spent'.  
 garā 'voice'.  
 garuba 'heavy'.  
 gāṅgāyā, see note 75.  
 gāṭa 'short'.  
 gāthi, see note 315 'stick'/'a piece of wood'.  
 gāba 'sings'.  
 gābakhāni 'body'.  
 gābaya 'sings'.  
 gayā 'is sung'.  
 gayā.  
 gāyi 'cow'.  
 gāyi 'on the body'. = *gāva*.  
 gāyi.  
 gāvi 'cow' ?  
 gāli 'abuse'.  
 givāna 'knowledge'.  
 gumdā.  
 guñjero 'of the red berry'.

guḍa 'molasses'.  
 guḍiṃya < *guḍa* 'elephant's trapping or armour'.  
 guniyā = *śuniyā* 'having heard the Sastras'.  
 guputa 'hidden'.  
 guphā = *guhā* 'cave'.  
 guṣāya = *gosāu* 'religious mendicant'.  
 guṣāuni 'female religious mendicant'.  
 grehe = *grha* 'house'.  
 grdhini 'female vulture'.  
 geyāne 'knowledge'.  
 gero 'went'.  
 gelo 'went'.  
 gehaya.  
 goṭa, see note 299.  
 goti, see note 299.  
 goda = *Nep. goṭo* 'piece', 'article'.  
 godā, see *godā*.  
 godābali 'name of a river'.  
 godavā 'having followed'.  
 godari.  
 gopi = *gopī* 'cowherdess'.  
 gopināthe = *gopī-nāthe* 'Lord of the cowherdresses'.  
 gobāra 'milkman'.  
 gobindacanda 'personal name'.  
 gorakṣa 'personal name'.  
 gorāmbati.  
 gori.  
 gori.  
 golaksanātha 'personal name'.  
 gauḍa-mālaba.  
 gvahāra, see note 52.  
 gvāna 'knowledge'.  
 gvāna[m] 'knowledge'.  
 ghaṃghana.  
 ghaṭta 'pot'.  
 ghanakā, see note 153.  
 gharake 'to home'.  
 ghanasāra 'camphor'.



- ghase 'rubs'.  
 ghagharero, see ghamghana.  
 ghito 'with melted butter'.  
 ghucāba 'I shall remove'.  
 ghuco 'remove'.  
 ghune = ghūṇa 'a kind of insect'.  
 ghūsuna.  
 ghṛtoda.  
 ghora 'horse'.  
 ghodā 'horse'.  
 ghora-curi.  
 cautha 'fourth'.  
 caṇḍāra caṇḍāla 'an outcast'.  
 caṇṇāranakā 'of Champaran'.  
 catuki 'tricks'.  
 cadhi 'having climbed'.  
 cadhiyā 'having climbed'.  
 canda 'moon'.  
 caṇḍāna 'sandal paste'.  
 caṇḍara, see caṇḍāra.  
 caṇḍarini = caṇḍālini 'a female outcast'.  
 capā japa 'mutter prayers' ?  
 caro 'come'.  
 careā 'inquiry'.  
 caura 'rice'.  
 cāurato 'with rice'.  
 cāntura 'clever'.  
 cākala 'servant'.  
 cāki 'wheel'.  
 cāphalaṅga.  
 cāmero 'of the skin'.  
 cāra = cāla 'manner', 'custom'.  
 cāraṇcāri.  
 cāsaiṇṇti 'ploughing'.  
 cāha = cāhi 'desiring'.  
 cāhi 'than'.  
 cāhuo 'wanted'.  
 cāhuo 'looked for'.  
 cintiro 'thought'.  
 cindeya 'is thought'.  
 cirikuṭi 'a piece of cloth'.  
 cire 'kite'.  
 cina place name.  
 cuphali.  
 cunie.  
 cubābathu.  
 cūre 'hair'.  
 cotasa 'small'.  
 codo.  
 cetanā 'consciousness'.  
 ceyo = Nep. cet 'wisdom' ?  
 caupada 'four footed'.  
 cauraṅginatha 'personal name'.  
 caumukha 'four-faced'.  
 cauiathā 'sixty four'.  
 causathī 'sixty four'.  
 chanda-luchanda.  
 chavānabai 'ninety six'.  
 chalara 'cheated'.  
 chāgara 'goat'.  
 chādaha 'give up'.  
 chādivā 'having given up'.  
 chāra 'skin'.  
 chārā 'skin'.  
 chārākhāre 'turn to ashes'.  
 chāro 'barbar'.  
 chāla 'skin'.  
 chālākhāne see chārākhāre.  
 chādala 'gave up'.  
 chāḍi 'having given up'.  
 chopā 'concealment'.  
 jaṇgamaki.  
 jaṇjāra 'trouble'.  
 jaga 'world'.  
 jagatrakrī 'a diety'.  
 jagāva 'practices yoga'.  
 jata 'as much'.  
 jati 'ascetic'.  
 jateka 'as much as'.  
 jathā 'where'.  
 janakā 'of person'.  
 janamivā 'having been born'.  
 jana-loka 'technical term'.  
 janāyibo 'I shall inform'.

- janu 'as though'.  
 jama-deśe 'in the domain of Yama'.  
 jama-rāya 'king Yama'.  
 jamena 'of Yama'.  
 jamba 'name of an island'.  
 jambu, see jamba.  
 jara = jala 'water', or = jvara 'fever'.  
 jalpeśvara-līṅga 'a diety'.  
 jā 'that'.  
 jābo 'I shall go'.  
 jāe 'goes'.  
 jāche 'will go'.  
 jāke 'whom'.  
 jājapuri 'place name'.  
 jāthi 'goes'.  
 jānathā (haya) 'is known'.  
 jāni 'is known'.  
 jāniro 'knew'.  
 jāba 'I shall go'.  
 jābā-dīpakā 'the island jābha'.  
 jāyapatrito 'bay leaf'.  
 jāvaphara jāva-phala 'a kind of spice'.  
 jāyabo 'I shall go'.  
 jāyibai 'I must go'.  
 jārata 'lighted'.  
 jāraha 'urn'.  
 jāro 'whose'.  
 jāre 'lighted'.  
 jāsi 'goes'.  
 jatiro 'won'.  
 jayā 'having won'.  
 jūlo 'won'.  
 jvā 'having brought back to life'.  
 jvāyivā see jivā.  
 jibau 'let live'.  
 jini 'having won'.  
 jūhute 'to fight'.  
 jūhulo 'fought'.  
 jūhe 'fight'.  
 judāba 'shall make an end'.  
 judā 'separate', 'apart'.  
 judva 'battle'.  
 judhārathi 'one willing to fight'.  
 judhi 'having fought'.  
 jemata 'as'.  
 jaise 'such'.  
 joga jugati.  
 jogara 'of Yoga'.  
 jogāe 'having supplied'.  
 jogi-cakra 'an assembly of Yogi'.  
 jogiki 'of the Yogi'.  
 jogini 'female Yogi'.  
 jogati.  
 joli 'having folded'.  
 johāra, see note 52.  
 johare, see johāra.  
 johāla, see johāra.  
 jhapāo 'cover'.  
 jhala jala.  
 jhāti.  
 jhātivā.  
 jhāto.  
 jhāri-ṇaṇḍa 'place name'.  
 jhumajhuma 'juggling sound'.  
 jhiye 'daughter'.  
 jhumariyā.  
 jhori 'basket'.  
 taṅkā 'rupee'.  
 thāe 'place'.  
 thāme 'place'.  
 ḍamkā = taṅkā? 'fear'.  
 ḍakā.  
 dare 'through fear'.  
 dhutura - dhutura < dhastura 'thorn apple'.  
 tambā 'copper'.  
 tammayī-bhūmī 'technical term'.  
 tatkāra 'at once'.  
 tatkā[?] 'at once'.  
 tathā 'there'.  
 tapa 'religious austerity'.



tapa-loka 'technical term'  
 taba 'your'.  
 tamaku 'tobacco'.  
 tamakuto 'with tabaco'.  
 tarabāra 'sword'.  
 tarahā.  
 tarāse 'fear'.  
 tarubala 'tree'.  
 tari 'having crossed'.  
 tari 'is released'.  
 taribeka 'will go across'.  
 tare — dvāre 'door'.  
 tare 'pass over'.  
 talama 'technical term'.  
 tā 'that'.  
 tamhura.  
 tāko 'him'.  
 tāta 'fatherly relative'.  
 tābula — tāmbula 'betel'.  
 tābe 'then'.  
 tābo.  
 tāmbekā 'of copper'.  
 tāra 'his'.  
 tāro 'his'.  
 tālo 'his'.  
 tāsa 'thirst'.  
 tāhā 'there'.  
 tāhi 'there'.  
 tōje 'on the third'.  
 tūntā 'worry'.  
 tibaje 'on the third'.  
 tiri 'woman'.  
 tirro 'of woman'.  
 thantite < triputaka  
 'triangular' cf. tiada.  
 tiaddā (carva).  
 tillauki of Tillau (place name?).  
 tikha 'cruel'.  
 tu 'you'.  
 tumgiyā 'surpassed'.  
 tumbā 'goard'.  
 tuṅgiyā 'surpassed'.  
 tunda 'mouth'.  
 tutube 'will come to an end'.

tute 'comes to an end'.  
 tunde, see tuṇḍa.  
 tuba 'yours'.  
 tumake 'to you'.  
 tumara 'your'.  
 tumala 'your'.  
 tumi 'you'.  
 turanta 'quickly'.  
 turanta 'quickly'.  
 turāe = tvarāy 'quickly'.  
 turiyā 'quickly'.  
 tusāre 'in snow'.  
 tube 'you'.  
 tuhmāra 'your'.  
 tuhmāro 'your'.  
 tuhme 'you'.  
 te 'therefore'.  
 teka 'his'.  
 tejyā 'having given up'.  
 tejiro 'gave up'.  
 tetūa 'thirty three'.  
 tesari 'third'.  
 taulamga = traulamga  
 'triplicity of sex'.  
 topi 'cap'.  
 tomāla 'your'.  
 tomu 'you'.  
 tora 'your'.  
 torā 'your'.  
 ton 'your'.  
 toli 'your'.  
 tohi 'you'.  
 tohara 'your'.  
 tohe 'you'.  
 tājāgīvā 'having given up'.  
 trāsta 'horrified'.  
 trijagata 'three world'.  
 tripaṣa 'dice'.  
 tripura 'tripurā'.  
 tribeni 'triple braided'.  
 trirangānākā 'place name'.  
 thathābe, see note 233.  
 thale 'on land'.  
 thākā, see note 242.

thākite 'to stay'.  
 thākiyā 'having lived'.  
 thākīro 'stayed'.  
 thākura = thākura.  
 thāko 'stay'.  
 thāta = thāta 'place'.  
 thāba = thāya 'place'.  
 thāra 'tray'.  
 thāru 'a low caste'.  
 thārubbā = thārubbā, see thāru.  
 theka = theke ? 'from'.  
 thiriti = sthiti  
 thūra = sthura  
 thuthu.  
 thoro  
 dāe 'having given'.  
 dāmkā = dāmkā.  
 dāṇḍa 'sceptre'.  
 dandāyite 'to stand'.  
 dandī = dāṇḍa 'a mast'.  
 dāṇḍe = dvandve 'conflict'.  
 dadhuda.  
 dāṇḍe = dvandve 'conflict'.  
 dahhoda.  
 dara, see note 263.  
 darapana 'mirror'.  
 darāṣa, see note 26.  
 dare = dare 'in fear'.  
 darbāṣakī.  
 dala 'collective word'.  
 dale 'with petal'.  
 daśana, see note 26.  
 daśama 'tenth'.  
 daśarathe 'the body'.  
 dahadise 'in the tenth direction'.  
 dahana-kara 'burning'.  
 dahina 'right'.  
 dākite 'to call'.  
 dakiren 'called'.  
 dākibāra 'for calling'.  
 dākiro 'called'.  
 dādivā 'having plundered'.  
 dāte  
 dādhva

dananī 'gift'.  
 dane 'give away'.  
 dapune 'in the mirror'.  
 < darpana  
 daba = dāya 'a throw in dice'.  
 dare 'on the branch'.  
 digela 'of the direction'.  
 dithi 'eyes'.  
 dire 'gave'.  
 dilo 'gave'.  
 diśera 'of the direction'.  
 digela 'of the direction'.  
 dipaka 'kindling'.  
 dirikī = dillikī ?  
 dui 'two'.  
 duoje 'second'.  
 duṇḍura = duṇḍuka  
 'malicious'.  
 duṇḍurā, see duṇḍura.  
 dudha-gotī 'milk'.  
 dubaje 'second'.  
 dubāre 'at the door'.  
 dubāla 'door'.  
 dubiyā 'having sunk'.  
 dubiro 'sank'.  
 duya 'two'.  
 duyasta  
 duvi 'two'.  
 durbyāya 'irresistable'.  
 duxa 'sorrow'.  
 duhu 'two'.  
 duhsa 'sorrow'.  
 deura 'temple'.  
 deurero 'of the temple'.  
 deo 'give'.  
 dekhīro 'saw'.  
 dekhāite 'too see'.  
 dekhīro 'saw'.  
 dekho 'see'.  
 deba 'god'.  
 dehatāra 'of god'.  
 derā = derā 'house'.  
 desivā 'having seen'.  
 desibo 'I shall see'.

desilo 'saw'.  
 dehī.  
 deho 'give'.  
 daiyiba = daiba 'celestial'.  
 dogā 'a bull' ?  
 doyi = dui 'two'.  
 dobara.  
 dosa-mana 'wicked-minded'.  
 dosara 'partner'.  
 dosari 'second'.  
 dohāe = dohāi 'a swear'.  
 dvahāra, see johāra.  
 dvāri 'a door-keeper'.  
 dvālika.  
 dvāhāra, see johāra.  
 dviguṇḍa 'name of a island in  
 the mythology'.  
 dham 'fortunate one'.  
 dhane 'wealth'.  
 dhanya 'fortunate'.  
 dhabhura.  
 dhara, see note 60.  
 dharae 'holds'.  
 dharati 'earth'.  
 dhare = dare 'in fear'.  
 dhal 'having held'.  
 dhakiyā 'having covered'.  
 dhāgā, see note 295.  
 dhāgo, see note 295.  
 dhāra 'shield'.  
 dhigoyi.  
 dhūtura, see dhutura.  
 dhūrā 'pole', 'shaft'.  
 dhegāyi.  
 dhoyi = dhobi 'washerman'.  
 dhobanti 'washes'.  
 dhobāy 'washes'.  
 dhobi, see dhoyi.  
 dhaukha.  
 nagarānta 'to the end of  
 the town'.  
 nagala 'town'.  
 nathā 'spoilt'.  
 naba 'nine'.

nayāne 'in the eyes'.  
 nahī 'there is no'.  
 nahināyaka.  
 nahuri 'new'.  
 na 'not'.  
 nākahi.  
 naraya 'dances'.  
 nathā, see nathā.  
 nada 'sound' (mystic).  
 nade 'sings'.  
 nādha = nādā 'shaven headed'.  
 napiterā 'of the barbar'.  
 nāba 'boat'.  
 nābe 'by boat'.  
 nārangi 'orange'.  
 nari = nādi 'artery of  
 the body'.  
 nare = nāde 'through the  
 artery of the body'.  
 nāsibe 'will not come back'.  
 nāsibo 'shall not come back'.  
 naḥi] 'there is no'.  
 nigabari.  
 nitalam 'technical word'.  
 nithura 'rueful'.  
 nidāna 'a cause of existence'.  
 nidite = mindite ? 'abuse'.  
 nidhāne 'a store', 'hoard'.  
 nidhāra 'forehead'.  
 nipada = nipāda ? 'a valley'.  
 'low ground'.  
 nipina.  
 nimitte 'cause'.  
 nirañjana 'without colour'.  
 nirākāra 'without form'.  
 nirgati 'without any means'.  
 nirbani.  
 niscinta 'unconcerned'.  
 nistāra 'escue'.  
 nihāra 'looks', 'watches'.  
 nihkaḥra]nate 'without reason'.  
 nilācara = nilācal 'place-name'.  
 nunte.  
 nepure = nūpura 'jingle bell'.

- used as ornament'.  
 nabede = nabedya 'offering'.  
 nohi = nāhi 'there is not'.  
 nrpa 'king'.  
 paṃklu 'bird'.  
 paṃca 'five'.  
 paṃḍita 'a learned man'.  
 paṃtha 'way'.  
 paṃnā.  
 pakāni.  
 pakhārero.  
 paciśa 'twenty five'.  
 pacchuma 'west'.  
 paṭhā + brkṣa.  
 paṭhā = paṭhāy 'sends'.  
 paṭhāibeka 'will send'.  
 paṭhāiyā 'having sent'.  
 paṭhāibo 'will send'.  
 paṭhiyā 'having studied'.  
 paṭilo 'studied'.  
 paṭhiyā 'having studied'.  
 paṭhe 'studies'.  
 patasāra.  
 patāra = pātāla 'one of the 7 regions under the earth'.  
 patiāse 'in expectation'.  
 patra 'pot'.  
 pathāi = pathāi, see paṭhā.  
 pathāo 'send'.  
 pathāiyā 'having sent'.  
 pathiyā 'having studied'.  
 padamāsara = paramākṣara 'mystic syllables'.  
 padārta = padārtha 'substance'.  
 paduma 'lotus'.  
 padumā 'lotus'.  
 paduminto 'with lotus'.  
 padhiyā 'having studied'.  
 panna, see paṃnā.  
 payodhara, seen payodhala.  
 payodhala, see note 159.  
 'foot-soldier'.  
 parajā 'subject'.  
 paradehiyā 'foreigner'.  
 parasana 'delighted'.  
 parasaba 'will touch'.  
 parashu 'having touched'.  
 prasu 'day after tomorrow'.  
 parāiyā = palaiyā + jābo 'will run away'.  
 parājā 'subject'.  
 parāya 'disappears'.  
 pari = paṭi + mare 'dies'.  
 paricaya 'intimacy',  
 'knowledge of'.  
 paricāraka 'attendant'.  
 pariṣā 'subject'.  
 pariti = pālaṭi 'having returned'.  
 pandhana 'put on'.  
 paṃpaṃca 'fully'.  
 pariṣe = paṭiṣe 'will fall upon'.  
 paribodha 'request'.  
 paribhoga 'enjoyment'.  
 parihare 'abundance'.  
 parchā 'paigon'.  
 pala = para + jāti 'belonging to other (sex)'.  
 palati 'having returned'.  
 palama 'essence'.  
 palāiyā 'having escaped'.  
 palebā, see note 426.  
 pahirāyaro 'caused to wear'.  
 pahiribe 'will wear'.  
 pahu 'lord'.  
 pakuma 'the west'.  
 pāeka.  
 pāebo 'will obtain'.  
 pākhamḍi.  
 pākharā = paighara 'stable'.  
 pākhuṇi 'female bird'.  
 pāca 'five'.  
 pācchā 'behind'.  
 pāta = pāta < patta 'fine cloth'.  
 pāti = pāti 'slices', cf pati (carva).  
 pātiyā 'having spread'.



pāne 'betel'.  
 pāpini 'evil-minded woman'.  
 pāba = pāva - pa 'feet'.  
 pabani 'purification'.  
 pābe 'feet'.  
 pāya 'feet'.  
 pāyaka.  
 pāyato 'in the feet'.  
 pāyapade 'on the lotus feet'.  
 payare paile 'if obtained' ?  
 pāyiro 'obtained'.  
 pāraṇa 'protectoin'.  
 paranti 'protecting'.  
 pāriyā + gari 'having abused'  
 - pādriyā  
 pālamkite 'couch'.  
 pāle + nā = pāre 'cannot'.  
 pājalero < pañjara 'a cage'.  
 puṅgala 'name of a artery'.  
 pinḍa 'the body'.  
 pinḍero 'of the body'.  
 piti, see note 447  
 pibanti 'drinking'.  
 pihnaya  
 pithiḥi 'on the back'.  
 piḍhā piḍhā 'a seat'.  
 pīra  
 puga  
 pucchasi 'asking'.  
 pucchi 'aving asked'.  
 puṇbāra 'for worship'.  
 putā 'son'.  
 putraro 'of the son'.  
 putrala See putraro.  
 puthu 'book'.  
 punivā 'personal name'.  
 punu 'again'.  
 pune 'by virtue'.  
 punau 'again'.  
 puruba 'to the east'.  
 purūba see puruba.  
 purūsa 'adult'.  
 puhupa 'flower'.  
 puksa 'name of a mythological

island'.  
 pūjaba 'will worship'.  
 putā, see putā  
 puḥa.  
 pṛthi 'earth'.  
 polā, see putā.  
 perāvaro 'threw away'.  
 perāyibo 'will throw away'.  
 pehnāvabo 'will cause to wear'.  
 pehnāu 'is caused to wear'.  
 paighara, see pākḥara  
 porāyā = poḍāyā 'having  
 burnt'.  
 posante 'nurture'.  
 pyādā, see payodhara  
 'fort-soldier'.  
 praksānti, see note 591  
 'bad name'.  
 prajā 'subject'.  
 pratāpate 'by the power of'.  
 pramaye = pramaya 'measures'.  
 pranne = punye 'by the  
 virtue of'.  
 pramāda 'intoxication'.  
 prasādate 'by the blessing of'.  
 prahlāde 'in delight'.  
 pratiāse 'with expectation'.  
 prathama 'foremost'.  
 phakāre 'declares'.  
 phatakāre 'puffing'.  
 phatibe - phātibe 'will burst'.  
 phamāno, see note 330.  
 phalathi 'bears fruit'.  
 phalite, see note 286  
 phasiyā 'one who executes  
 hanging'.  
 phātiki-bhumi 'technical term'.  
 phāse 'poose'.  
 phāhuri.  
 phirivā 'having wandered'.  
 pheda 'seed'.  
 phedāela.  
 phute 'comes out'.  
 hamka 'twisted'.

baṅkarāla 'technical term'.  
 baṅga-kumāla 'personal name'  
 baṇḍi — baṇḍi 'captured'  
 bakunero = ukuna.  
 baḥhāne 'praises'.  
 baḡu.  
 baṅgero 'of Bengal'  
 bacana 'word'.  
 bachala 'year'.  
 bajāyiyā 'having blown'.  
 bajhābara 'is captured'.  
 baḍā 'very'.  
 baḍi 'very'.  
 batu  
 battīsa 'thirty two'.  
 bada, see baḍā.  
 baḍā, see Baḍā.  
 baḍi, see Baḍā  
 baḍhabā 'widow'  
 baḍhara = bādhala 'tied up' ?  
 baḍhāta, see note 317  
 baṇārasī 'Benaras'  
 baṇḍāḍ 'I worship'  
 baṇḍhārī.  
 baṇana, see note 504.  
 baṇtra.  
 baṇata = bāratā 'news'  
 baṇana 'colour'  
 baṇane, see baṇana  
 baṇāthi 'stick'  
 baṇi = baḍi See baḍā  
 caṇḍā 'year'  
 baṇiso 'rains'.  
 baḷata = bāratā See baṇata.  
 baḷate, see baḷata.  
 baḷindhe.  
 baṣṭi 'lives'  
 baṣaḥa 'bull' < bṛsaḥa  
 baḥini 'sister'  
 baḥuta 'many'  
 baḥudābanā 'turn back'.  
 baḥora.  
 bāḡhari 'of tiger'  
 baḡhi 'tiger'

bāḡlunī 'female tiger'  
 bāḡhiyā 'tiger'  
 bāḡhaka 'of a sterile woman'  
 baṇa 'arrow'.  
 bāṭakerā, see note 294.  
 bāṭa, see note 318.  
 bāṭe, see note 315a  
 bāṭero = baṭera 'of the road'.  
 bādani = baḍana 'face'  
 bāḍhiyā 'having tied'.  
 bāpa 'father'.  
 bāḇana, see note 152 = baṇana  
 = bāyāna.  
 baḇiro, see note 468  
 baṇaha 'twelve'.  
 baṇā 'twelve' ?  
 bārāgoti, see note 353a.  
 bārāḡhātarakā 'place name'  
 bārāḥa 'twelve'.  
 bāri 'water' ?  
 bāro = māro 'beat', 'kill'  
 bāla 'once'.  
 bāli = bāri 'water'.  
 bāḥuda = bāḥudā 'turn back'  
 bāḥudāyi 'turned back'.  
 bāḥudāyā 'having turned back'  
 bīṇḍu = bindu 'drop'.  
 bīkara 'upset'.  
 bīkārā 'manifestation'  
 bīḡhra = bīḡhna 'difficulties'  
 bīcala 'judge'.  
 bīchāvivā 'having spread'  
 bīchalayā = bīchayiyā  
 bīja 'seed'.  
 bījai.  
 bījaya.  
 bījaya-nagarakī.  
 bīṭalam.  
 bīṭi  
 bīḍu  
 bīṇati 'request'.  
 bīnā 'without'  
 bīnu, see bīnā.  
 bīndu, see bīndu

bipakṣa 'rival'.  
 bibidha 'various'.  
 bimane 'upset'.  
 bimarisa 'consider'.  
 bimarisa 'consider'.  
 biyagero 'of the wise'.  
 biyani.  
 birata.  
 biraya-gotī 'a cat'.  
 birāyibo 'will wander about'.  
 birukhero 'of the tree'.  
 birisa 'tree'.  
 birisate 'on the tree'.  
 bise 'area'.  
 bisaro 'great'.  
 bistāne See note 632.  
 bistara 'plenty'.  
 bihuni, see binā.  
 bihusiyā.  
 bekaha 'open', 'disclose'.  
 bujhanti 'understand'.  
 bujhe 'understands'.  
 bute = pute 'son'.  
 budhi 'advise'.  
 bunda, see note 597 'drop'.  
 huli 'round'.  
 bṛndābana 'place name'.  
 beṭā 'son'.  
 beṭi 'daughter'.  
 belato 'a kind of fruit'.  
 baithi 'having sat'.  
 baithi, see baithi.  
 baithiyā, see baithi.  
 bailāsa, see note 350.  
 baisaba 'will sit'.  
 baisibe, see baisaba.  
 baisivā 'having sat'.  
 baisilla 'sat'.  
 haise 'sits'.  
 bodāgata 'place name?'.  
 borā, see note 469.  
 bolāilo 'called'.  
 holiro 'said'.  
 holo 'say'.

byabahāra 'behaviour'.  
 byāvama.  
 byārise.  
 byāro.  
 byāhāna.  
 bhaṇḍāra 'store'.  
 bhaṇḍāri-yogi.  
 bhaṇḍāri 'store-keeper'.  
 bhaḍara = bhaḍāra 'store'.  
 bhaṇḍāramā.  
 bhagatī = bhakti 'devotion'.  
 bhaṇḍāra = bhaṇḍāra.  
 bhaṭibāra 'to meet'.  
 bhadu.  
 bhamana.  
 bhamara = bhramara  
 'black bee'.  
 bhamalā = bhramarā.  
 bhayā.  
 bharake, see note 346.  
 bharābharam.  
 bharapūra.  
 bhala 'good'.  
 bhasama = bhasma 'ashes'.  
 bhasamabhūta = bhasmibhūta  
 'turned to ashes'.  
 bhāupi 'niece'.  
 bhāe = bhāi 'brother'.  
 bhāebindī = bhāibṛnda  
 'brothers'.  
 bhāgikhola 'personal name'.  
 bhāgiyā = bhāngiyā 'having  
 broken'.  
 bhāgre.  
 bhāgu.  
 bhāta, see 540.  
 bhātu 'nature'.  
 bhāthā = bhāṭā.  
 bhāne 'saves'.  
 bhāba 'nature'.  
 bhāvi, see bhāe.  
 bhāra = bhāla 'well'.  
 bhārantī.  
 bhāsa 'floats'.

bhāsiro 'floated'.  
 bhujāte 'to wet'.  
 bhūti 'foundation'.  
 bhunne 'separate'.  
 bhūsyā 'alms'.  
 bhukṣān 'beggar'.  
 bhūsama, see bhūsyā.  
 bhunṣjaha = bhunṣjaha 'enjoy'.  
 bhunṣdā 'hungry' ?  
 bhugāra.  
 bhujaha 'enjoy'.  
 bhūba-pati 'lord of the world'.  
 bhuholoka.  
 bhūpe 'king'.  
 bhūrloka.  
 bhūsaṇa 'ornament'.  
 bhṛṇā, see bhūsyā.  
 bhekha 'dress'.  
 bheḍā, see note 470.  
 bhetā 'companion' ?  
 bheba, see note 265 'mystery'.  
 bheśa, see bheba.  
 bharaba.  
 bhodā = bhyādā 'lamb' ?  
 bhondā = bhodā ?  
 bhodari.  
 bhorasā = bharasā 'assurance'.  
 bhoripari 'fulfilled'.  
 bhauhe 'with eyebrow'.  
 mac 'I'.  
 macnābati 'personal name'.  
 mardāra 'name of a  
 mountain' ?  
 maṅgala 'scriptures' ?  
 maṅgalakota 'place name'.  
 maccha 'fish'.  
 macchindra 'name of a saint'.  
 macchendranātha, see  
 macchindra.  
 majuta = majura 'fee for the  
 labour'.  
 majura, see majuta.  
 majhu 'mine'.  
 manl-mandapa 'temple'

maṇḍa = maṇḍa 'evil'.  
 mandapa 'temple'.  
 maṇḍila = maṇḍira 'temple'.  
 mati 'jewel'.  
 mati-garbha 'foolish'.  
 matimāne.  
 matva.  
 matha 'stirred'.  
 mathurā-maṇḍalakā 'place  
 name'.  
 madanahu 'cupid'.  
 mada-māsuto 'with wine and  
 meat'.  
 madiroda.  
 madhuhha 'black bee'.  
 madhuyāna 'full of honey'.  
 manakra.  
 mane = mare 'dies'.  
 manodhari = mandodari  
 'personal name'.  
 manoharā 'beautiful',  
 'enchanting'.  
 manta 'charm'.  
 mandiraka 'of the temple'.  
 maya 'I'.  
 mayanābati 'personal name'.  
 mayeabati = mayanābati.  
 marica 'chilly'.  
 marjādā 'nature', 'practice'.  
 marda 'adult'.  
 mallāra.  
 mahācinakī 'place name'.  
 mahāpātra 'chief minister'.  
 mahināvaka 'personal name'.  
 mahu 'honey'.  
 mahute.  
 mahēśvarapura 'place name'.  
 māuge.  
 mae 'mother'.  
 māero 'of the mother'.  
 māgiyā 'having asked'.  
 māgo 'ask'.  
 mācchā 'fish'.  
 mācchī 'fly'.



mācchini 'female fish'.  
 mātī = māpī 'clay'.  
 manaki.  
 mānikaro 'of jewel'.  
 māni-mukha māni-mukha ?  
 'arrogant'.  
 mānukha 'human'.  
 mānye - mānya 'respect'.  
 mamarupa 'place name'.  
 māya 'mother'.  
 māyā 'illusion'.  
 mānilo 'killed'.  
 māla 'kill'.  
 māliyā 'having killed'.  
 māsu 'meat'.  
 mīra - mīle 'get'.  
 mīrū 'unite'.  
 mūrī 'being united'.  
 mīta 'friend'.  
 muiyā 'mine'.  
 mucī = mukṭī ? 'release'.  
 muguta = mukuta 'release'.  
 mudālokā 'fools'.  
 muḍe 'shares'.  
 muthi 'wrist'.  
 mudābaya 'shares'.  
 mudāyiro 'shaved'.  
 mudiyā 'having shaved'.  
 mudgalera = mudgarera  
 'of club'.  
 mudrā 'badge', 'sign'.  
 mudhā = mudhā 'fool'.  
 muvire = marile 'when dead'.  
 muvero = marilo 'died'.  
 mūra - mūla 'root'.  
 murukhake = murkhake 'to  
 the fool'.  
 murūsa - mūrkhā 'fool'.  
 musa - surūsa ? 'fool'.  
 musva = mukhya 'chief'.  
 mrgapati 'a lion'.  
 mrgamada 'musk'.  
 mrtukā bhūmī

mṛtyu-maṇḍala.  
 megha-mallalakā.  
 mebaraka 'place name'.  
 merā 'assembly'.  
 merāvā 'farewell'.  
 meravi, see merāvā.  
 meri 'mine'.  
 mero.  
 mesari.  
 mūha = megha 'cloud'.  
 mohi 'me'.  
 moke 'me'.  
 moue 'with pearls'.  
 morā 'mine'.  
 mori 'mine'.  
 mola 'mine'.  
 mole = mūle, i.e. phala-mūle  
 'with fruits and roots'.  
 moṣa = mokṣa 'release'.  
 ya = ye relative pronoun.  
 yaka = eka 'one'.  
 yathārtha 'truly'.  
 yamorā - yamera 'of yama'.  
 yamāna = amāra 'mine'.  
 yarpati 'carns'.  
 vāni.  
 yābharana = ābharana  
 'garment'.  
 vāra = āra 'another'.  
 vāri = jvāli 'having killed'.  
 vi 'thus'.  
 voga 'yogic practice'.  
 vogāvabo 'will practice yoga'.  
 ramkīni 'a deity'.  
 ramgāri 'abuse'.  
 ramge 'gaily'.  
 ramdhani 'cook'.  
 rakata 'blood'.  
 ragiba 'will smear'.  
 racva 'is created'.  
 ratane 'with jewel'.  
 ratna-śarkarā.  
 randhini, see ramdhani.

rabaya 'gets'.  
 ramī.  
 rasātalaṃ.  
 rasita 'enchanted'.  
 rasiyā 'enchanter'.  
 rahae 'remains'.  
 rahara 'remained'.  
 rahiyā 'being remained'.  
 rakṣa 'protect'.  
 rāute 'horse man'.  
 rāura.  
 rāe 'noise'.  
 rāṃtāpura 'place name'.  
 rākha = lākha.  
 rākhadi.  
 rākhao 'keep'.  
 rākhala, see rākhao.  
 rāgara = lāgala dvandve  
 'conflict arose'.  
 rāgi 'for'.  
 rāgilo = lāgilo + jujhite  
 'began to fight'.  
 rāgi, see rāgi.  
 rāge = lāge + ghune 'insects  
 get to it'.  
 rājata = rājatva 'reign'.  
 rājābajāra = rāja-ujira ?  
 rāje 'beautifies'.  
 rāḍa 'place name'.  
 rātā 'red'.  
 rāthi 'stick'.  
 rāya 'king'.  
 rāyabhogato 'a kind of sweet'.  
 rāyyabiṣa 'kingdom'.  
 rāricāri.  
 ripu 'enemy'.  
 ribe = libe = nibe 'will take'.  
 rukābara = lukāyala  
 'disappeared'.  
 rukāyara, see rukābara.  
 ruti 'bread'.  
 rudanā 'personal name'.  
 rudhatī 'obstructs'.  
 rupacandra 'personal name'.

rupero 'of beauty'.  
 rūpekā 'of silver'.  
 rūṣa, see note 529.  
 rūsi.  
 re 'Vocative word'.  
 reba 'take'.  
 raitya-bhūmī.  
 raiyā = laiya 'having taken'.  
 roga 'disease'.  
 rotito 'with bread'.  
 rohita 'red'.  
 raukā = naukā ? 'boat'.  
 raubā.  
 lae 'having taken'.  
 lamkha = lākṣā ? 'lac'.  
 lambā = lambā 'long'.  
 lakha = lākha '10 thousand'.  
 lagāyiyā = lāgāiyā 'having  
 smeared'.  
 lapa = raṇa 'war'.  
 labi = rabi 'Sun'.  
 lalitapuli = lalitāpuri  
 'place name'.  
 lāṃchala = lāṃchana ? 'mark',  
 'characterised'.  
 lākhiyā = rākhiyā 'having  
 kept'.  
 lākho = rākha 'keep'.  
 lāyala 'took'.  
 liyā 'having taken'.  
 tuṭiyā 'having robbed'.  
 lubadhala 'became greedy'.  
 leo 'take'.  
 leya 'take'.  
 lakṣimā 'a deity'.  
 laiya 'having taken'.  
 loka 'people'.  
 lokho, see note 479.  
 locana 'eye'.  
 lobhāe 'makes greedy'.  
 lohekā 'of iron'.  
 sao 'with', 'from'.  
 saṃkalpa 'proposition'.  
 saṃka 'fear'.





samkha 'shell'.  
 samga 'in company with'.  
 samgrāmbhise 'in war'.  
 samcūrṇa 'completely'.  
 samtariba 'will swim'.  
 samtusta 'pleased'.  
 samtokha 'pleasure'.  
 samnāha, see note 252.  
 sampatti 'properly'.  
 sappūrṇa, see samcūrṇa.  
 sambara 'resist'.  
 sambala = sambala  
 'subsistence'.  
 sambhālo.  
 samphārā 'destruction'.  
 sakara = sakala 'all'.  
 saguṇi = śakunī 'female  
 vulture'.  
 sacārā, see note 13.  
 sacc = satye 'truly'.  
 sajarero.  
 sata = śata 'collective word'.  
 satta = satya 'truth'.  
 sattāyīśa = sātās 'twenty  
 seven'.  
 satyaloka.  
 satī 'a person who has taken  
 the vow of truth'.  
 sadana.  
 sadaya.  
 sadā 'always'.  
 sana 'to', 'with'.  
 sanade 'by agreement'. See  
 note 164/165.  
 sanāne 'bath'.  
 sane, see sana.  
 sancha 'affection'.  
 sannyaśiki 'of the ascetic'.  
 santāpe.  
 santoṣa 'pleasure'.  
 sabai 'all' (emphatic-i).  
 sabada 'sound'.  
 sabhā 'assembly'.  
 sabhāy 'in the assembly'.

sama 'like', 'equal'.  
 samatura, see sama.  
 samarana = samaraṇa ?  
 'memory', 'remembrance'.  
 samala = samara 'war'.  
 samāne, see Sama.  
 samāro.  
 samiyācokrato 'food ?'  
 sambābala = sambāyala.  
 'escaped'. See note 526, cf.  
 śamāya (caryā).  
 sayāra, see note 464.  
 sayāro, see note 538.  
 sayinyā, see Samnāha.  
 saraṇ, see note 13.  
 sarāsati = sarasvatī  
 'goddess of learning'.  
 sariyā, see note 364.  
 sarupe 340 = svarūpe  
 'essence'.  
 samṇa = svarṇa 'gold'.  
 sarbathā 'by all means'.  
 sarbāge = sarbāṅge 'entire  
 body'.  
 saryyā = śayyā 'bed'.  
 salasija = sarasija 'lotus'.  
 salira = śarīra 'body'.  
 sahaloka.  
 sahasra 'thousand'.  
 sahnāya, see note 419.  
 sājiyā + dibo 'will decorate'.  
 sājilo 'is decorated'.  
 sātapu  
 sātāsari 'seven stringed'.  
 sāthā 'seventh'.  
 sāthi 'company'.  
 sādhiāche 'has practiced'.  
 sānapati = senāpati  
 'commander'.  
 sāpini 'female snake'.  
 sāputa.  
 sāpe.  
 sāyi < svāmi 'lord'.  
 sāre = sāka 'essence'.



sāsa = nihsāsa 'breath'.  
 sākṣi-gopāla 'name of a diety'.  
 sātha = sāta 'seven'.  
 simḍura = sindura 'vermilion'.  
 simha 'lion'.  
 simhara-dīpakā 'Celyon'.  
 sijire 'created'.  
 simhāsana 'throne'.  
 sītala 'cold'.  
 sidurayā 'name of a mountain?'.  
 siddhānte 'resolution'.  
 siddhi 'fulfillment'.  
 sineha 'affection'.  
 sinehācchiṣṭa 'afflicted with love'.  
 siyābaya 'sew'.  
 siyo 'sew'.  
 siri = śrī.  
 sirihata = śrihaṭṭa 'place name'.  
 sirdhahavarī siddheśvarī 'a deity'.  
 sihāsana, see simhāsana.  
 sihnate = cihnate 'by the marks'.  
 surṇdari = sundarī 'beautiful woman'.  
 sukumārā 'pretty'.  
 sugabā = suk 'a bind'.  
 sugā, see sugabā.  
 suguta = sujukta 'proper'.  
 suguthi, see note 376.  
 cf. sumṭhi.  
 suci 'purity'.  
 suthira 'quiet'.  
 sudarimā 'beautiful'.  
 suna 'empty'.  
 sunaha 'listen'.  
 sunero 'of the void'.  
 suno 'listen'.  
 subarṇda = subarṇa 'golden'.  
 surartakā 'place name' + kā (gen. suffix.).  
 suṣa = sukha 'happiness'.

suṣumanā.  
 sūcā 'pure', cf. suci.  
 sutalarṇ.  
 sūnekā, see sunero.  
 sūra = sūrya 'Sun'.  
 sūrasari = sureśvarī 'the Ganges'.  
 sṛṣṭi 'creation'.  
 sekala, see note 168.  
 sebanti.  
 sesa = śeṣa 'end'.  
 sehitā = seiṭā 'that one'.  
 sehogana = seguṇa 'oak'.  
 saine = sainya 'soldier'.  
 socā 'grief'.  
 soṭhi.  
 soḍasa 'sixteen'.  
 sonāro 'golden'.  
 sopi 'having given'.  
 soraha 'sixteen'.  
 soratha.  
 soṣante.  
 soṣire.  
 stambhana 'motionless'.  
 snānate 'by bathing'.  
 sbanekā.  
 sballoka.  
 syāra.  
 śaṃkala = śaṃkara, 'lord Siva'.  
 śkala 'all'.  
 śakoṭṭrā-dīpakā, see note 199.  
 śamana = damana? 'supress'.  
 śastra 'weapons'.  
 śibake.  
 śiṣa 'head'.  
 śumṭhi, see suguthi.  
 śṛṅgi 'horn'.  
 śesibe.  
 śokha.  
 śoga = śoka 'misery'.  
 śrīkhaṇḍa 'place name'.  
 śaḍga = khaḍga 'sword'.  
 śaneka = kṣaneka 'a moment'.



ṣaṣṭa note 368.  
 ṣāyibe = khāibe 'will eat'.  
 ṣardvā, see note 193.  
 hae = haya, 'is'.  
 hae 'with horse'.  
 haukhāya, see note 249.  
 harṣḍā = haṇḍa? 'a low  
 caste female'.  
 hamsa 'a goose'.  
 hanumanta 'monkey'.  
 hamāra 'mine'.  
 hamū 'I'.  
 hame.  
 harakhī = harakhe = harṣe  
 gladly'.  
 haraya 'disappears'.  
 haridī.  
 haridrā.  
 hase = harṣe 'with delight'.  
 hāḍi-goti 'pot' -goti (classifier).  
 hāḍo = hāḍa 'bone'.  
 hātakī.  
 hāthini 'female elephant'.  
 hāthe 'in hand'.  
 hāthero 'of the hand'.  
 hārābatīkī 'place name' + kī.  
 hāre = hāra 'garland'.

hāsa 'laughs'.  
 hīgulāja 'a deity'.  
 hukuma 'order'.  
 hutāro.  
 hunāgaḍa.  
 hunī.  
 hṛdayana 'pleasing'.  
 he 'vocative'.  
 heno 'such'.  
 henapraṇālī.  
 hero, 'see'.  
 herayite 'to see'.  
 haibeka 'will be'.  
 hairo 'became'.  
 hou 'let be'.  
 hoe 'is', 'occurs'.  
 hoyi = hoe.  
 horī 'having stolen'.  
 horo 'vocative'.  
 haukha.  
 kṣari = kerī = kele 'play'.  
 kṣālodada.  
 kṣira.  
 kṣiroda.  
 kṣetra 'sacred places'.  
 kṣemā 'forgive'.